

# VOGUE



MILLINERY • FURS • FASHIONS FOR SCHOOLS

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★



# The new deep shades delight

## LILY PONS

"They are so smart—these new deep shades in Chatham Blankets. And the blankets themselves are so fluffy and so finely woven—you can tell there's more warmth in Chatham Blankets than in others at the same price."—LILY PONS.

IN SPITE OF her great career as one of the Metropolitan Opera Company's principal sopranos, Lily Pons has never lost her feminine joy in household things.

"I adore the 'feel' of Chatham Blankets in my hand," she says. "The nap is so deep and soft."

Lily Pons loves the colors, too—especially this season's new deeper shades.

Madame Pons' enthusiasm is based on real facts. The new colors are "smart" and "right." And all the colors in Chatham Blankets are "fast," they won't fade or wash out. The blankets are all-wool, pre-shrunk, closely woven to hold the warmth—yet light. You won't find such values in other blankets at anything like what you pay for Chathams.

The 5 new deep shades—Harvest Orange, Peacock, Redwood, Fuchsia and Colonial Blue—may be had in solid color single or double blankets and in 2-tone reversibles.

There are 8 other lovely shades, as well as pure white and white with a colored back. Bindings on the more expensive blankets are of lustrous silk; on the less expensive grades of long-wearing sateen.

Look at Chatham Blankets in the leading stores. Made by the Chatham Manufacturing Company. *New York Offices*—57 Worth St. *Mills*—Winston-Salem and Elkin, N. C.

*Actual color photograph of MADAME LILY PONS, world-famous French coloratura soprano, now at the Metropolitan in New York. Shown with one of her own Chatham Blankets . . . reversible in the new Peacock and Fuchsia shades*



In five new deep shades, as well as eight other lovely colors . . . pure white . . . or white with a colored backing. Ten colors are shown here.

# CHATHAM Blankets



## PLEASE TELL US

. . . and tell us perfectly frankly

Do you agree with us  
that we should NOT cheapen WAMSUTTA Sheets?

NATURALLY, in a year like this, we have often been asked to make some radical reductions in the cost of producing Wamsutta sheets—to cheapen their construction in order to sell more of them.

As a matter of fact, even this year we have been still further improving the fineness and smoothness of Wamsutta fabric, although these sheets and pillow cases are now selling at the lowest prices since the war. The trouble is that some store buyers still insist that nobody wants to pay a fair price for fine sheets, even for such lovely ones as Wamsutta.

So that is why we are so much interested in getting the real opinion of you readers of *Vogue* as to whether or not we should make Wamsutta sheets a good deal more cheaply.

It could be done, easily enough. There are plenty of ways to reduce the cost of spinning, weaving, and finishing cloth. We could use less expensive cotton. Such a sheet would not be so fine and we could not be sure that it would last so long. But *would that make any great difference to most people?*

Of course we think it *would* make a

difference but perhaps that is because, having made Wamsutta sheets as well as we could for so many generations, we may have an exaggerated idea of the importance of the Wamsutta standards of fineness, smoothness, and strength.

Your opinion will be regarded as strictly confidential and will not be quoted without your permission. The blank below is for your convenience in answering, if you will be so good. Please send it direct to:

C. F. BROUGHTON, *Treasurer*  
WAMSUTTA MILLS, NEW BEDFORD, MASS.

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# HERE'S A HAT

# AND HERE'S A COPY



There's a fresh-from-Paris tilt to this Brigade blue felt found on Fifth Avenue. You'll gasp with surprise when you see the price tag—around five dollars! And, to make it

more surprising still, the lining band confides, "Fur Felt by Mallory—Cravenette Processed." You'll find it only in hats by the leading style originators, featured in smart shops.



It may look like the same hat, but it has no Mallory Fur Felt label. It costs two dollars less, but—it's made of a felt that lets chic sag away after the first few wearings.

# ...AND THEREBY HANGS A TALE!

**T**HE felt used in a hat makes *all* the difference. Smartness is important, naturally. But smartness is such an elusive thing! It hides in the curl of a brim and the set of a crown. Change these mysterious things by a fraction; and the flattery that made you buy may be forever flown.

That's why the difference between Mallory Fur Felt and inferior kinds goes far deeper than the difference between fine pelts and shoddy; between hurried

labor and proud craftsmanship. It is apparent not so much the day you buy a hat as weeks, months later. After a dozen wearings—one look in the mirror will tell whether you picked a thoroughbred!

Mallory Fur Felts *hold* their style. They weather casual showers, unpremeditated crushings, determined pull-ons — and you're still proud to wear them! Doesn't that make it seem worthwhile to look for the Mallory label in your new hat?

FUR FELT BY

# MALLORY

CRAVENETTE PROCESSED •





Von Horn

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## SOCIETY

BIRTHS  
CHICAGO

**Washburn**—On July 3, at Kansas City, Missouri, to Mr. and Mrs. Edward S. Washburn, second, (Beatrice S. Morse), a son, Kenneth Morse Washburn.

## SAINT LOUIS

**Sherman**—On July 5, to Mr. and Mrs. Hoyt Sherman (Katherine S. Floyd-Jones), of Maracaibo, Venezuela, a daughter.

DEATHS  
NEW YORK

**Burden**—On June 1, at Syosset, Long Island, James A. Burden, husband of Florence Adèle Sloane Burden.

**Du Val**—On June 1, Clive Livingston Du Val, husband of Augusta H. Lynde Du Val.

**Milburn**—On June 19, John G. Milburn, of "Wychwood," Manhasset, Long Island.

**Treadwell**—In May, at Shepherdstown, West Virginia, Colonel George Curtis Treadwell, of Albany, New York.

## BOSTON

**Cresson**—On May 12, at Stockbridge, Massachusetts, William Penn Cresson, husband of Margaret French Cresson.

## CHICAGO

**Coburn**—On June 1, Annie Swan Coburn, wife of the late Lewis Larned Coburn.

## PHILADELPHIA

**Bishop**—On June 1, at Torresdale, Pennsylvania, James Cunningham Bishop.

**Keen**—On June 7, Dr. William Williams Keen.

## PITTSBURGH

**Brainerd**—On May 10, Erastus C. Brainerd, husband of Dorothy Willock Brainerd.

ENGAGEMENTS  
NEW YORK

**Ahles-Geddes**—Miss Lydia Lawrence Ahles, daughter of Mrs. John Nobel Stearns, of Glen Cove, Long Island, to Mr. Eugene Maxwell Geddes, son of Mr. and Mrs. Donald Grant Geddes.

**Bastedo-Scribner**—Miss Eunice Russell Bastedo, daughter of Dr. Walter A. Bastedo and Mrs. Bastedo, of New York City and Washington, Connecticut, to Mr. David Scribner, son of Mrs. Gilbert Hilton Scribner, of Rye, New York, and Southampton, Long Island.

**Gwynne-Mestres**—Miss Anita McK. Gwynne, daughter of Mr. and Mrs. W. Lee Gwynne, of Hewlett, Long Island, to Mr. Ricardo Angelo Mestres, son of Mrs. Ricardo Mestres, of New York, formerly of Mexico City, Mexico.

**Howard-Clitty**—Miss Winifred Jean Howard, daughter of the Reverend Dr. Henry Howard, of the Fifth Avenue Presbyterian Church, to Mr. Peter Harford Clitty, son of Captain Peter Clitty, of Liverpool, England.

**Hubbard-Dodge**—Miss Helen Kent Hubbard, daughter of Mr. and Mrs. E. Kent Hubbard, of Middletown, Connecticut, to Mr. Washington Dodge, second, son of the late Dr. Washington Dodge and Mrs. Dodge, of San Francisco, California.

**Roberts-Mills**—Miss Penelope Roberts, daughter of Mrs. Stewart Cullin, of New York City and Coconut Grove, Florida, and of the late Jacob C. Roberts, to Mr. Donald Mills, son of Mr. and Mrs. Alexander Benjamin Mills, of Bristol, England.

## ENGAGEMENTS

**Sanford-Pearson**—Miss Louise Mott Sanford, daughter of Mrs. Henry Gansevoort Sanford, to Mr. Theodore Pearson, of New York City, son of Professor Henry Greenleaf Pearson and Mrs. Pearson, of Newton Center, Massachusetts.

**Sheffield-Morris**—Miss Mary Stewart Sheffield, daughter of Mrs. Tracy Farnum, of New London, Connecticut, to Mr. Benjamin Wistar Morris, junior, son of Mr. and Mrs. Benjamin Wistar Morris, of New York and Mount Kisco, New York.

**Smoluchowska-Read**—Miss Aldona Smoluchowska, daughter of Mrs. Marian Smoluchowska, of Krakow, Poland, to Mr. Duncan H. Read, of New York City.

## BOSTON

**Coues-Galland**—Miss Elinor Kittredge Coues, daughter of Dr. William Pearce Coues and Mrs. Coues, of Brookline, Massachusetts, to Mr. Theodore H. Galland, of Spokane, Washington, and San Diego, California, son of the late Samuel Galland and Mrs. Galland, of Spokane.

**Warner-Wagniere**—Miss Margaret Warner, daughter of Mr. and Mrs. Henry Eldridge Warner, to Monsieur Jean-Frederic Wagniere, of Geneva, Switzerland, son of Monsieur Georges Wagniere, the Swiss Minister to Italy, and Madame Wagniere.

## PHILADELPHIA

**Bates-Schoonmaker**—Miss Frances Corson Bates, daughter of Mr. and Mrs. Daniel Moore Bates, to Mr. Frank Schoonmaker, son of Mr. and Mrs. Edwin Davies Schoonmaker, of Woodstock, New York.

**Folwell-Adam**—Miss Miriam Folwell, daughter of Mr. and Mrs. William H. Folwell, of Merion, Pennsylvania, to Mr. Herbert Adam, son of Mr. and Mrs. James Adam.

**Wilson-Jopson**—Miss Hope Power Wilson, daughter of Mr. and Mrs. Arthur Morton Wilson, of Ardmore, Pennsylvania, to Mr. Harry G. M. Jopson, son of Dr. John H. Jopson.

## SAINT LOUIS

**Allen-Niedringhaus**—Miss Elizabeth Allen, daughter of Mr. and Mrs. Gerard B. Allen, to Mr. J. P. Erwin Niedringhaus, son of Mrs. George W. Niedringhaus.

## WEDDINGS

## NEW YORK

**Canfield-Gibbs**—On June 8, Mr. Robert Elliott Canfield and Miss Angelica Gibbs, daughter of Mrs. Ewing Speed and the late Lucius Tuckerman Gibbs.

**Persons-Coles**—On June 11, in Calvary Church, Summit, New Jersey, Dr. Elbert Lapsley Persons, son of the late Colonel Elbert Persons, U. S. A., and Mrs. Persons, of Cincinnati, Ohio, and Miss Helen Hopkinson Coles, daughter of Mr. and Mrs. William Chauncey Coles, of Summit, New Jersey.

## BALTIMORE

**Baldwin-Hanson**—On June 18, in Trinity Church, Towson, Maryland, Mr. John Ashley Baldwin, son of Mr. and Mrs. Charles Gambrill Baldwin, and Miss Laura Duval Hanson, daughter of Mr. John Middleton Hanson, of Delaware, and niece of Mrs. Summerfield Baldwin, of Baltimore, Maryland.

## LEXINGTON, KENTUCKY

**Lawless-Simrall**—On June 15, at Beverly Hills, California, Mr. John Robert Lawless, son of Mr. and Mrs. Edward Lawless, of Omaha, Nebraska, and Miss Florence Dillingham Simrall, daughter of Mr. and Mrs. James Orlando Harrison Simrall, of Lexington.



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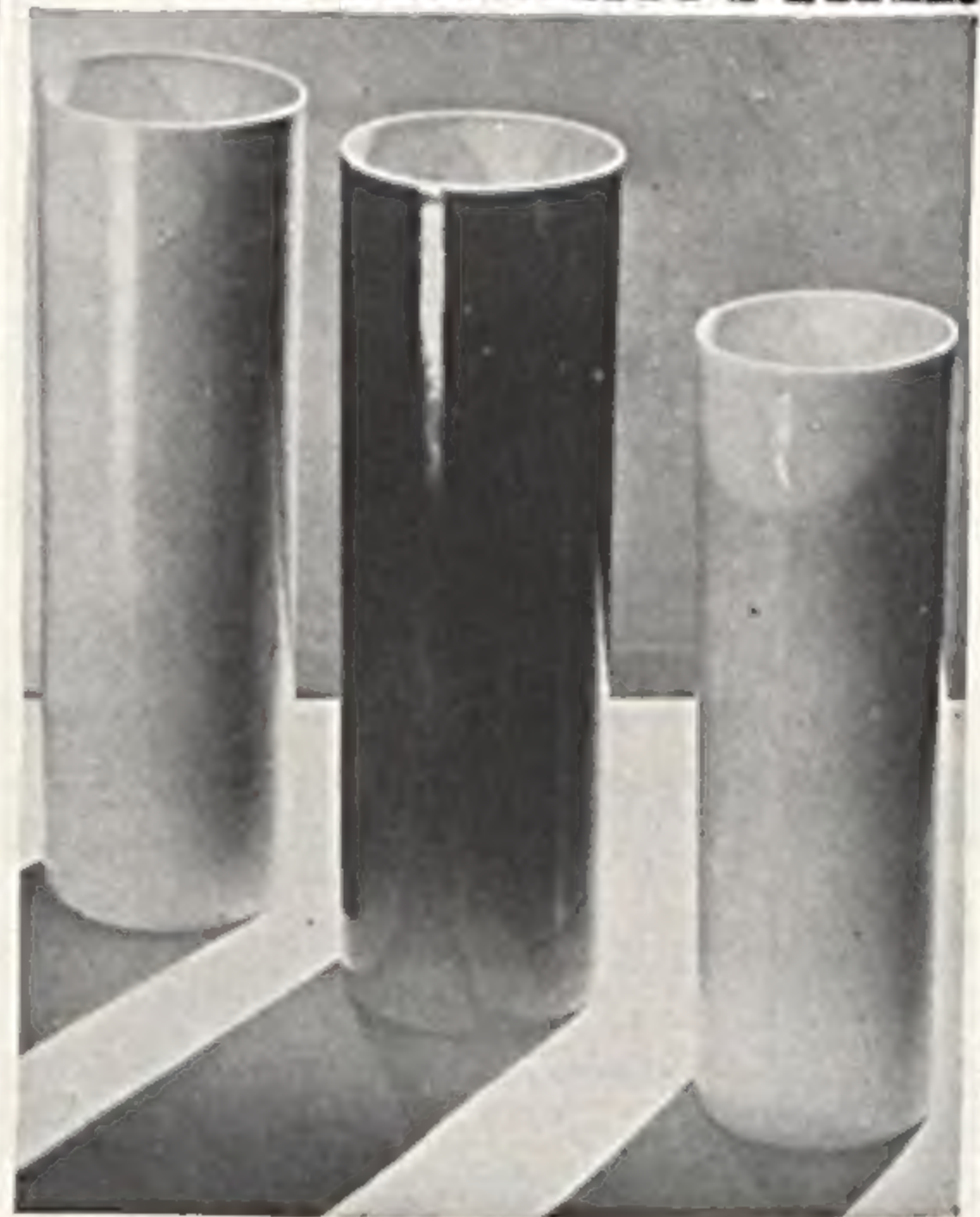
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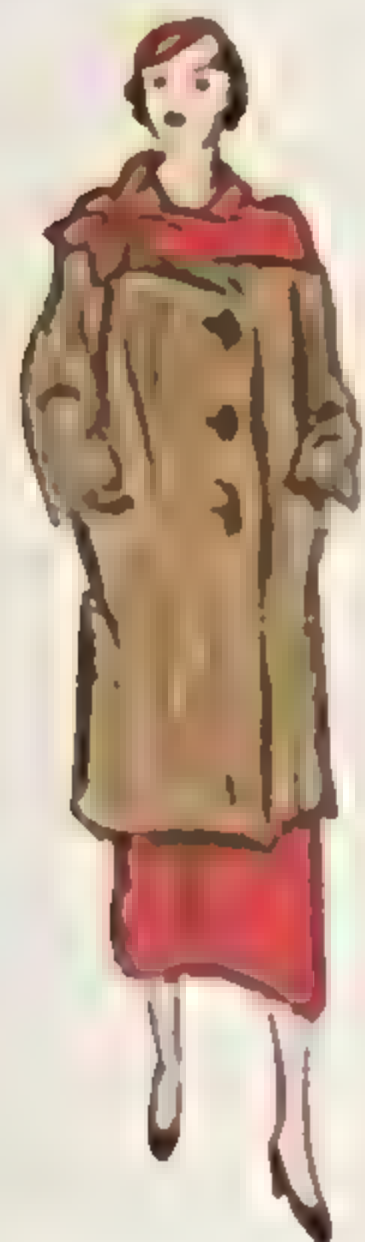
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AND what a heady wind this is! How it animates the month of August . . . when you dream new colors and vision new clothes! *Beaucaire*, the classic flat crepe in couture colors, is having an early harvest of *Bordeaux Red* and *Sparkling Burgundy*. Quite as intoxicating, too, are the grape juice tones and a deep fruity cordial called *French Plum*. You must see the whole "wine list" in *Crepe Beaucaire* and consider this good fabric for your first little fall frock or cool, fresh-looking traveling suit. *Beaucaire* makes up into the kind of clothes you *live in* and love always! Ask for it at the best shop in your city.

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V O G U E

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MILLINERY—FURS  
FASHIONS FOR SCHOOL

Cover Design by Lepape

MILLINERY—FURS

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# Vogue's

Eye view of the mode

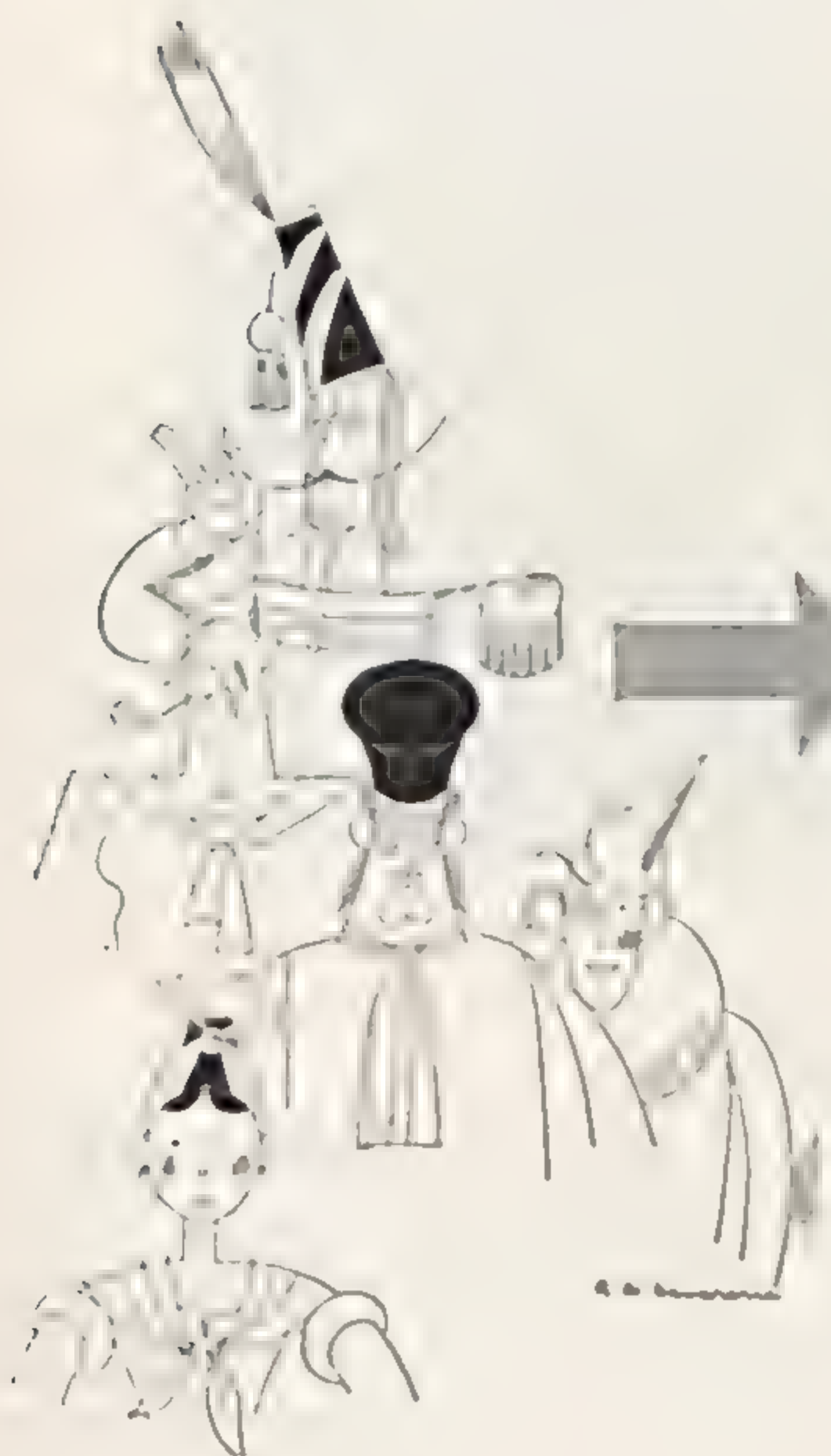


THE other night at a dinner, we fell to talking of the imminent exodus of the younger generation to boarding-school and of the various uniforms the respective schools require. Somebody told us that psychologists believe that uniforms tend to kill the latent individuality in children and contribute to turning out graduates as like as so many sausages. But the eminent psychoanalyst on our right said that children who suffer from a feeling of inadequacy are bolstered up by being dressed like the Big Girls, and that the leaders can't be kept down anyway. So all is for the best, after all. On the left, you see one of the great school uniforms of all time, the Foxcroft costume, consisting of a tan corduroy skirt and a bottle-green jacket. On pages 52 and 53, you will find the results of our research on the best school clothes, for girls of various ages.



HERE, at the left, is a picture of a pest, or blight, that for years Vogue has been crusading to stamp out from this otherwise happy land—the matron's hat. Otherwise known as the "Mamma hat," it casts gloom and nausea upon the aesthetically sensitive from Maine to Texas. Our slogan is "Into the ash-dump by Christmas." Our own theories on hats for older women have often been illustrated on our pages, and they are summed up in one of the hats that are shown in the colour sketch on page 35.

IF you think the lady on the right is dowdy and frumpish, you are only showing your ignorance and your untrained eye. For the lady is no less a one than Lady Abdy, and the length of her skirt is the ultra-ultra-ultra in the chic of the near future. Bright ladies will keep their eyes peeled for the signs of this trend—like the longer skirts illustrated on pages 50 and 51 in this issue.



TINKER, tailor, cobbler, sailor—how are you going to the autumn Hat Masquerade? French milliners are inviting you to come disguised as a worker of some sort in this world. Will you go as a peasant in a *coiffe*, as a sailor in a *gob's hat*, as a French judge, as a student, as a clown? Turn to pages 19, 20, and 21, and see how many of these types you can spot among the hats illustrated. Study your millinery lesson, and then go out and pick the hat that suits you best. And carry the masquerade further, if you like, wear a *collerette* with the clown's hat, a *jabot* with the judge's hat, a *fichu* effect with the peasant *coiffe*, for instance.





CECIL BEATON

**Mrs. Franklin B. Lord, junior**

One of the smartest brides of the summer was Miss Louise Blagden, the daughter of Mr. and Mrs. Wendell P. Blagden, of New York, whose marriage to Mr. Franklin B. Lord, junior, took place on June 14. Mr. and Mrs. Lord have gone to live in Charlottesville, Virginia, where Mr. Lord is studying at the beautiful and historic old University of Virginia



# The HEADS HAVE IT

## in the new mode

THIS is the story of a mode that is nothing much below the elbows, and quite a lot above. Fashion has swept with one grand exuberant rush to the top of the silhouette. Clothes blossom out over the shoulders, hats blossom out over the head.

The heads have it, in Paris, every time. In the evening, it's the coiffure you notice; in the daytime, it's the hat. But, without some garniture around the shoulders, it's the flower stripped of its foliage, the picture knocked out of its frame. Something phenomenal is happening—as though we were burgeoning leaves. Already, we're beginning to shiver and shudder at the thought of our bare, denuded silhouettes during the past years. A swirl of fox, a flutter of feathers, a collar that mounts against the throat—anything to throw the head into relief. It's the head served up on the garnished platter, that we talked about in the last issue. "*Tête Garnie*" is the new fashion dish.

Don't think you'll look muffled, like an old-fashioned girl with a cold. Observe the drawings on the two subsequent pages and see how clearly the head emerges from its setting of scarfs and furs. The newest tendency is for hats to grip the head above the forehead, keeping the skull small, the way clothes grip the ribs. Once anchored, once at bed-rock, the newest hats are up and away. If this idea seems startling, there is the side-pitch, still smart and appreciated by many women.

The head small, the hat tall. There you have the newest theme. The whole object is to keep you looking slender, to draw out your height to its last possible inch, and to give enormous importance to the top of your silhouette. Reboux ties up the head in brilliant ribbon toques, giving an almost bandaged effect that is accented by trimming crossed over the top of the head or crossed and swirled at the back. Maria Guy makes close-fitting velvet baby bonnets, sometimes shirred to the head, that suddenly blossom into huge choux at the side or back. These are in subtle, mysterious golden and greyish-browns, blending with stockings and furs. Hats are developing very definite new shapes, the origin of which it's amusing to trace. They are taken, you will find, from the soil, from professions, from trade.

If you are very dashing and going out to a very smart tea, wear the Norman peasant *coiffe*, from Maria Guy, illustrated on this page. This particular model, "*Ni Oui Ni Non*," is of soft black felt and white lace. The Going-Native trend has burst into bloom in the most sophisticated of hats. Talbot shows new versions of the clown hat (illustrated on page 21) and of "*Jacobin*," this last rising



MARIA GUY'S NEW PEASANT COIFFE; BERGDORF GOODMAN

six inches above the head before the nightcap peak is folded over, the point to be tied down against the ear. Talbot's newest shape, called "*Le Page*," is a black felt stove-pipe crown, rising a good five inches from the forehead, the top sunk in, at that. The hat worn by the French judge or lawyer and the beret worn by the French student are responsible for several species of headgear. The first is a stiff cap set into a band, the second a soft beret set into a band. Both grip and mould the head above the forehead and then expand. Maria Guy and Mado are making hats like these.

Look at the Maria Guy student beret on page 21. It's the perfect example of the hat brought back to the level and taking an upward turn, which we predicted last spring. Like many of the new hats, it's worn far back on the head, showing a swath of hair across the brow. Often, you get the impression that these hats are worn further back than they ever were, even in the pre-Eugénie days. That's because, having moulded the top of your head, they take an upward, backward flight. Girls who pushed their gob's caps and berets off the forehead this summer have probably come to the conclusion that this, after all, is the really becoming line. And nothing feels so new as the hat that grips your head fair and square. Just the same, a number of smart Parisians are still defying all the laws of gravitation by clapping caps to the right ear, with devastating chic. Talbot's "*Les Drags*," adored by everybody, has a jersey brim folded back against a ciré ribbon crown, crushed on the side of the head and tied under the right ear.

The moral is, choose the type of hat that suits you best. The new collections offer you a greater variety than ever before. The great majority of new Reboux hats are canotiers with rolls and dips, but smaller and closer to





the head than formerly, with the dip more pronounced. These are worn at a cockier angle, and they are very young, chic, and wearable. They are made of felt or taupe in fresh, bright, or rich colour combinations—such as navy-blue with green or a deep rust.

Ribbed felts, polka-dotted taupes, and large encrusted polka-dots are smart. There is much feather trimming, especially supple tail-feathers bound or bandaged around crowns and shooting off at new angles. Feather fantasies weight brims worn over the right eye, usually on modified, wearable autumn versions of the shepherdess hat. Agnès balances the up-and-backward trend with a forward-creeping line. You hardly see the hat for the soft feather or velvet-ribbon trimming that emerges from the edge of the crown and creeps down towards the eye. Mainbocher black felt hats emerge smartly from swirled furs like small, eager birds' heads with wing and coxcomb beak effects. Reboux, Agnès, Patou, Mado, Christiane, all emphasize forward movement bringing trimming to the fore, which is the newest place for trimming to be. Agnès turns up the narrow brim of a black felt canotier, holding it with a saucy ruby-red velvet bow, perched over the left eye. The sharply upturned brim and the bow give the canotier a brand-new look. Patou holds the upturned brim of a brown velvet Breton with a brilliant feather-ribbon bow, square in front. Mado ties a felt cloche or a velvet toque into a big slanting bow above the right eye. Marie-Alphonsine and Marie-Christiane have wearable new versions of the Louis XVI. or shepherdess type—canotiers that are very shallow in front, with a bandeau-like depth of brim at the back.

Try the new shapes, like the peasant *coiffe* and the French *avocat*, and hold on, as well, to the fond, familiar

shapes, revised. The colours, the trimmings, the materials of the new hats are excitement in themselves, let alone the shapes. You may have the simplest of gob's caps on your head, but, very likely, it will be of velvet, in a delicious shade of geranium-red. Half of the new hats are made of velvet, this year.

There are velvets for sports hats, velvets to go right through from morning to night, and velvets to top off the formal afternoon costume. There's a new mat velvet, like velveteen, only more supple, that's good for almost any kind of a hat, any time of day. A stitched panne velvet, called *panne piquée*, is Maria Guy's great find. The flattering depth and gleam of this stuff is dulled just enough to leave you in perfect peace. Maria Guy uses quantities of this velvet, in black, with a bit of grosgrain, white or brown. There's a whole new raft of fantasy velvets—velvets crinkled like *crêpe*, crushed velvets, breitschwantz-patterned velvets, velvets looking like soft shaved furs. She features it in cream-white, in beige, and in black. Picture the sheer elegance of Marie-Alphonsine's little turban in cream coloured velours breitschwantz worn with black, this autumn. Marie-Christiane makes small toques of this velvet, with cravats to match, the cravat to be knotted up under the chin. Rose Valois uses these fantasy velvets both in creamy and chalky white.

Agnès has every conceivable type of velvet, including an interesting pebbly-*crêped* velvet, which Bianchini has made especially for her, and features it in glowing shades of red—ruby-reds, fuchsia-reds, and all the deep rose-reds. She uses it for draped turbans and toques, and she uses it in ribbon forms, as a contrasting (Continued on page 67)



Up above is Reboux's "Pavillon," a black felt toque moulded to the skull, with a green, black, and white co-carde in back—another peasant coiffe. It's from Jay-Thorpe

The first of the two hats at the right is Maria Guy's "Diplomate," of *panne piquée*; Bonwit Teller. The other is Rose Descat's geranium-red velvet gob's hat, "368"; from Hattie Carnegie





AGNÈS—FRANKLIN SIMON • TALBOT—SAKS-FIFTH AVENUE • ROSE VALOIS—BEST • MARIA GUY—BENDEL

### Paris points up the new hats

Velvet, in glowing ruby-reds, is one of the great excitements chez Agnès. She uses it for "Trianon," a little skullcap, draped in points. A huge fur collar throws the head into relief

Talbot's soft black felt clown's hat, "Persan" (lower left), moulds the head and keeps it small, then flies back into a blunt clown's point, giving the new height. The veil is on a slant

In "Domino" (upper right), Rose Valois uses chalky-white stitched suède cloth, called suédé, to mould the head and extend forward like a veil. The brim is of black felt

This new hat, Maria Guy's "Folies" (lower right), grips the forehead, shows the hair, then flares away in a diadem effect. It's of black panne piqué bound with brown grosgrain





BONWIT TELLER • JAY-THORPE

• Slim and straight and supple through the body, then bulky at the top—this black caracal coat typifies the new silhouette. The cape banded with silver fox comes off and may top a woollen dress. Royal-blue velvet Agnès hat

• Unbelievably versatile is this mink cape designed by Lanvin. Worn here with a black wool dress, it gives the newest of new silhouettes. And it's no less chic with an evening gown, with the cape-like collar turned up or down





COATS AND HATS FROM SAKS-FIFTH AVENUE

## ALL WRAPPED IN FUR

IN THIS great year of depression, we are destined to look divinely opulent. Winter costumes are laden with fur, as they have not been in years, and the fur is used in lavish and ingenious ways. Bands of fox run in all directions around the bodice and shoulders. Huge figure eights of fur twist around the figure. There are necklaces of fur; there are fur spirals; there are loops and bibs and horseshoe effects. Everything is dripping with tails and paws, and the beady eyes of the animal heads gleam from fur collars, muffs, and scarfs.

The big French designers have devised all sorts of novel combinations. Schiaparelli uses three heads on her newest fox scarf, holding the three together in one ring, with the skins draping out in three different directions (as you can see on page 36 in the August 1 is-

sue). Vionnet winds two fox skins into a deep spiral muff. Double fox furs are thick all over Paris and certain to be no less so in this country. And there are a hundred other twists and swirls and cuts—many of them illustrated in the issue already referred to.

As to fur coats, the best of them are plain. Their elegance lies in the quality of the fur and the way it is treated, not in extraneous trimming. The smartest furs in Paris for coats are black breitschwantz, Hudson seal, black and brown ermine, brown and grey astrakhan. Over here, caracal (black, rather than brown) comes high on the list, and mink, baby lamb, and Persian lamb are included, with nutria, leopard, ocelot, beige squirrel, and a novelty called Perwitsky for sports coats. And, by the way, when we say brown, we mean the darkest brown

- A perfect knock-about fur coat—of grey goat, seven-eighths length, and very simple. The dress is in grey, too
- A brand-new cut in a casual coat of brown goat; Persian lamb scarf. Agnès hat of brown felt and Angora

obtainable, and, when we say grey, we mean a grey darker than platinum-grey.

The current cut is simple. There is a general tendency to moderate bulkiness about the shoulders and a widening at the elbows, but the sleeves are usually narrow near the wrist, almost never fussed up with exaggerated tricks. Tricks, in fact, are avoided, for a chic fur coat has an undated look and is as smart in its second season as in its first. The best new ones are apt to be straight, with plenty of lap (Continued on page 71)





STEICHEN

COAT FROM REVILLON FRÈRES

### **The glory that is mink**

This shows the new cut in fur coats, straight and sleek about the hips; bulky about the shoulders, with the loose attractive bulkiness of men's fur coats; luxurious about the wrists, with deep cuffs worked horizontally. The black felt hat, with its narrow brim set level on the brow, has the new, neat, shallow look; from Saks-Fifth Avenue



# THE LATEST EXCITEMENT

## As seen by Her

THIS is a summer of very gay and very young and very brilliant weddings, of mere children in clouds of tulle, of college-boy grooms with lily-of-the-valley boutonnières, of old ladies in old-fashioned "dressy" dresses, tasting ices and matrimonial tidbits in aspic, of enormous marquees, of rosy cherubs in their first cutaways dashing about with white gardenias in their buttonholes, of hired waiters rigged out for the day in family liveries.

One of the first exciting weddings of the summer was Louise Blagden's. She married young Fordie Lord, and old Grace Church never looked more beautiful in its long life. "The Rosary" transformed it with white field daisies and lovely nodding Shastas, and the bride was in billowing white tulle and the bridesmaids in simple sea-green Vionnets. The omnipotent Mr. Mulrooney, Police Commissioner, who is rapidly becoming the most popular man in New York, arranged for an escort for the bridal party, and the trip up-town to Seventy-Second Street was negotiated in ten minutes, to the astonishment of all natives of this traffic-bound town.

The more I go to weddings, the more I see that the old tradition of mediaeval pageantry and musical-comedy *grand finale* is gone. We have gone back to the simplicity of weddings of the 'Nineties, when brides had puffed sleeves and bridesmaids wore muslin dresses with whipped-in insertions of lace. The sea-green dresses, from MacVeady, that the Blagden bridesmaids wore, couldn't have been more simple. Nor were their green straw hats with chiffon knotted about them at all theatrical.

Even bridesmaids' bouquets are different from those of the "Only Yesterday" era. You don't see those big mixed bouquets of larkspur, pink roses, and yellow daisies any more. The bouquets of to-day are much more effective, because they are usually in one colour. The Blagden bridesmaids carried white stock and white daisies; the bridesmaids at Florence Baker's wedding, white lilies tied with silver ribbons—madonna-like with their sky-blue Gervais dresses—and Edith Baker, who was maid of honour, carried a stark white bouquet of

white bouvardia, which was without doubt the very smartest bouquet of them all.

In all that very elegant crowd convened under the Baker's sky-blue marquee, there were no really fancy afternoon dresses at all, save on the very much older generation. On the other hand, no one wore sports clothes, and none of the men wore white flannels. Most of the women wore simple prints or pastel coloured summer dresses and fairly big hats, and all the men wore their best dark blue suits. Even Edith Baker, *mère*, was very simply dressed in a sort of raspberry coloured crêpe with a little hat to match, with a brown velvet ribbon around it. She had beautiful jewels and looked gay and frightfully well dressed.

The talk about Long Island, these days, skips like a bird from one serious topic to another. Every one is deep in politics, and all the women are quoting Mr. Walter Lippmann and exchanging Democratic Convention reminiscences, or they are raving over the aforementioned Mr. Mulrooney and running in town in the heat to Police Headquarters to hear him and Mrs. Arthur Claflin lecture on the good cause of keeping the city clean.

Mrs. Edgar Leonard, who, to every one's regret, has sold her house (but to the McCanns, so that rather takes out the sting), gave a very good Sunday luncheon, followed by tennis, not so long ago, ending up with the most delicious deep-dish raspberry pie, bar none, that I have ever had in my life. But then, unfortunately, the heavens ceased to smile, and torrents descended upon the tennis-courts. Mr. Loew, followed by other frenzied white flannels and crêpe de Chines, rushed to the house, where a highly successful afternoon of bridge took the place of the tennis.

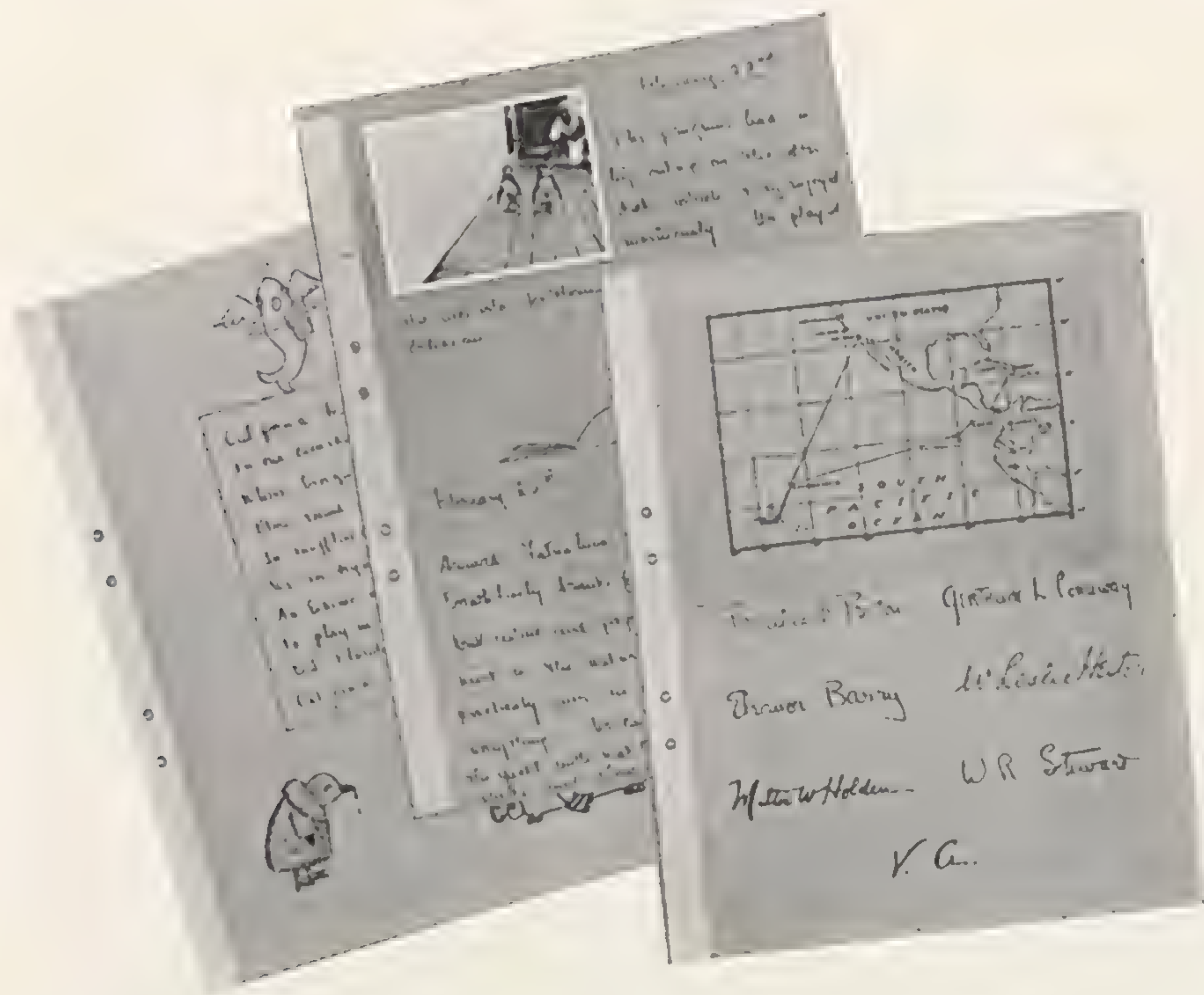
Mrs. Winthrop Aldrich gave several delightful luncheons before her departure for Holland. What a relief even a dream of the Netherlands offers to us. The Aldriches have taken a house-boat over there, and they expect to cruise leisurely through the canals. From what I hear, you can follow devious (Continued on page 64)

The most attractive wedding-dress that we have seen in years was this one worn by Miss Louise Blagden, who became Mrs. Franklin B. Lord, junior. It was of white tulle, infinitely simple and infinitely chic, with tiers of knife-pleated ruffles and rows of cording, no cumbersome court train, and no family lace. The dress came from Verben





## EXCERPTS FROM MY SCRAP-BOOK



A cruise to the South Seas in  
Vincent Astor's "Nourmahal"

By Eleanor Barry

FEBRUARY 2: Worse and more of it.

FEBRUARY 3: Had forgotten the meaning of calm weather, but early in the morning the yacht stopped doing the rhumba, and, by breakfast time, we were all feeling chipper again. It was steaming hot at the entrance to the Canal. Armed with cameras, we went atop the bridge where we could watch everything that went on. The *Langley*, a plane carrier bound for the Japanese fracas, held us up quite badly. We found out afterwards that she had steering difficulties due to the strong wind blowing.

FEBRUARY 4: Sailed after lunch. The Pacific looked incredibly calm and beautiful after our Caribbean experience.

FEBRUARY 5: Delicious day. Played our special kind of deck tennis and, in the afternoon, shot clay pigeons.

I'm sure there are more stars in Pacific skies than were ever thought of anywhere else, and, at night, the air is soft and has a silky substance. Leaning over the rail, one could see the propeller slowly revolving and churning the water into phosphorescent light. We went very slowly all night so as not to bump into Cocos Island, which, being uninhabited, of course has no lighthouses to guide one.

JANUARY 24: The *Nourmahal* sailed from Miami about six o'clock in the evening. Her seven passengers, Vincent Astor, Priscilla Preston, Gertrude Conway, Milton Holden, William Rhineland, Stewart, W. Leslie Heiter, and Eleanor Barry, first pinched themselves to see if they were awake and actually sailing away from cold grey skies and influenza germs for two whole months. Then, having satisfied themselves that it was not merely a beautiful dream, they settled themselves comfortably on the after-deck and watched Miami's skyscrapers drop gently out of sight. Later by special permission of the copyright owners, there was a full moon.

JANUARY 25: Dropped anchor in Havana harbour at eleven. It looked placid and lovely, as always. There was a certain amount of political excitement ashore, but the only military forces we saw were sleeping in a concentrated way by the roadside. Our Cuban chauffeur explained quite earnestly that they were "practising."

JANUARY 27: Our last morning in Havana was delightful. After lunch, we came aboard and at four-thirty got under way for Haiti. Everything calm, beautiful, and under control. Ate our last big meal and went happily to bed.

JANUARY 28: Some of our passengers mislaid their sea legs.

JANUARY 29: During the morning, various haggard faces appeared, only to vanish again until we finally got under the lee of a blessed island. Then every one took a new lease on life and came up to lunch. There was a run on the baked potatoes—they have a magic effect on one's marine morale. Dropped anchor in Cap-Haïtien in the late afternoon.

JANUARY 31: After two exciting days in Cap-Haïtien, we sailed for the Panama Canal. Almost immediately, the *Nourmahal* began to feel her oats, and, as we had been warned by V. A. that there was going to be a certain amount of what is known as "motion," we quavered a bit in our boots. Dinner was a slightly sombre meal. But we hadn't seen nothin' then.

FEBRUARY 1:

THE WINDWARD PASSAGE

She lost her beautiful sunburn  
She turned as green as the sea  
She lost her pleasure in yachting  
She lost her dinner and tea  
She lost her ambition for eating  
She lost her desire for gin  
But all of her sadness  
Was turned into gladness  
'Cause she got thin.



ONE OF THE GLAMOROUS ISLANDS





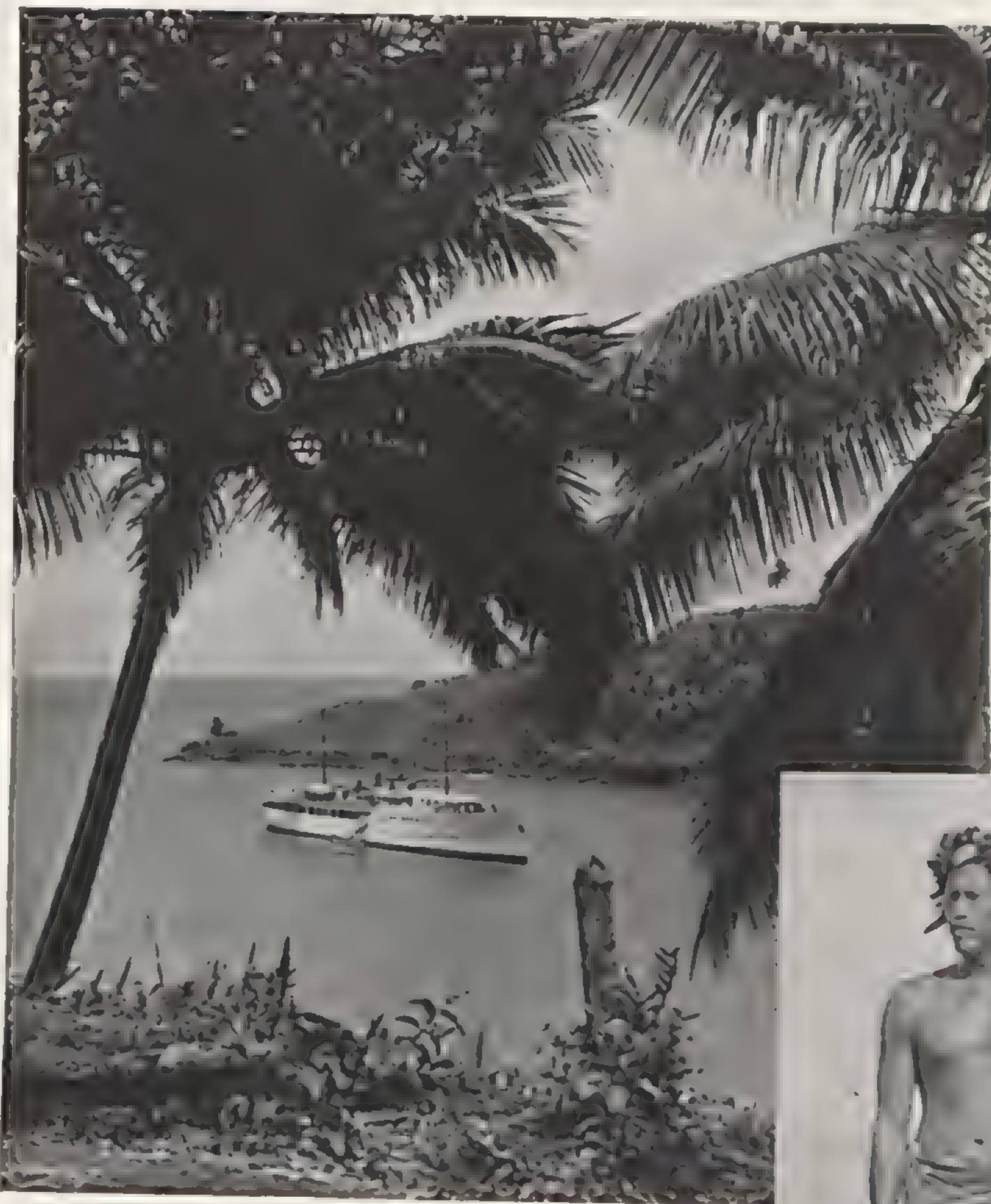
February 6: Cocos Island loomed out of the early morning mists. We dressed hastily, and by the time we had all breakfasted and found our dark glasses and sun helmets, we were at anchor. It isn't difficult to imagine Cocos as the hiding-place of fabulous pirate treasure, but if the mysterious coves and dark green hillsides don't conceal Spanish "pieces of eight," the amazingly blue waters around it have the grandest kind of fish. We piled into two launches and started off. What a morning! One could hardly get one's line out before a fish would strike. L. H. battled for almost three-quarters of an hour with what appeared to be a monster, and, when it was finally landed, only the head was left—a shark having helped himself to the rest of the catch.

Before lunch, we went ashore. It was difficult to explore, as the vegetation was so dense that one could not penetrate more than ten or fifteen yards inland. Recent castaways, whose dilapidated huts we saw, must have had a dreary life.

Back on the yacht, we found the chef busily fishing off the port gangway. He had hooked a big shark, and all the crew were watching excitedly the creature's desperate (Continued on page 62)



NATIVES OF FATU HIVA LEAVING THE YACHT IN THEIR PIROGUES



THE "NOURMAHAL" AT ANCHOR AT HIVA OA



MATAHI, HERO OF "TABU"



FISHING OFF THE GALÁPAGOS ISLANDS



THE RITTERS, OF FLOREANA







JEANNE LANVIN • LUCIEN LE LONG

Buy long or short, but pile the bulk of your wrap at the top, as Lanvin does in her short cape of chinchilla, "Athénée"—flat of shoulders, diminutive of collar

Except for half-sleeves of ermine, this long dark prune velvet coat, "Goya," is furless. Kimono cut gives bulk, and so does the draped collar—held by white flowers

**Long in velvet, and short in fur**





JEAN PATOU • JEAN PATOU

### Wide at shoulders; slim at hips

You'll look slim as a poplar in this long brown velvet coat, "Indécise"—without benefit of fur. Practically straight, it closes with a band tied in scarf fashion

In contrast to the snug cape on the opposite page is this loose-swinging ermine one, "Silvia." A button fastens it, permitting the fronts to be thrown carelessly back





HOYNINGEN-MUENÉ, PARIS

MAINBOCHER • MOLYNEUX

## THE LITTLE DRESS

**For suppers**

**of the quick-lunch variety**

In Paris, the new form of entertaining that is all the rage—buffet suppers, instead of formal dinners—has brought about a new form of dress. If you are going to eat corned-beef hash instead of filet mignon, you wear a dress of the type at the left above—made of gingham, rather than satin. This one, Mainbocher's "652," is in red-and-white checks, over a white organdie guimpe with fluttery ruffles for sleeves and a big bertha collar. Posed by Miss Agneta Fischer

Simplicity gone sophisticated is now the key-note of Paris parties. Cocktail parties are prolonged into buffet suppers, and you serve yourself to hot dogs, beans, and bacon and eggs. Two frocks in the right key (around the table, on both pages) are made of linen—Molyneux's "86B" in water-green trimmed with ruchings (posed by Miss Suzette Salen); and Worth's "Cours-la-Reine," in blue linen embroidered with flowers and trimmed with a garland of cornflowers



**A new kind of dress for a new kind of party**



WORTH—HATTIE CARNEGIE

If your dress isn't made of cotton, you are apt to temper its formality with sleeves—as in the two models at the right. The first, Lanvin's "Donatienne," of grey crêpe de Chine, streams into a room, all stupendous sleeves. The second, Molyneux's "81B," of white marocain, girdled with green silk leaves, has black fox sleeves that slip on along with the tiny jacket giving a high back line. Miss Agneta Fischer posed



MOYNINGEN-HUENÉ, PARIS

LANVIN—SAKS-FIFTH AVENUE • MOLYNEUX





MAGGY ROUFF • MAGGY ROUFF • MIRANDE-THURN

Skirts go wide all around or in front and back only, but, always, when you walk, they flare out dramatically. "Turquoise," of pale blue satin, has its circular fulness wrapped to one side, at the back

The hips are kept smooth, but the skirt flares out all around by means of godets in "Casino," of white satin. The drapery on the bodice suggests a high waist-line, but the belt is in a normal position

The all-around spread of "Sweet," a gown of pale lilac chiffon, is held down on one side by a darker lilac panel knotted into the belt. Another panel hangs from shoulder to shoulder, softening the neck





PATOU MODELS FROM BERGDORF GOODMAN

A diagonal cut, a twist, and you suddenly have panels covering the shoulders and hanging down over a bare back. This is "Rose France," and huge pink and grey flowers on white make it terribly effective

The little Directoire cape, also from Patou, is made of milliner's velvet—in aubergine, or eggplant. It blends in with all the reds, and purples, and pale yellows of the taffeta dress, "Fleurs du Mal"

**MORE SWISH**  
**in widely swaying skirts**





ROSE DESCAT—BENDEL • KNOX

## Hats for five ages

If you're this side of thirty, born with style and a profile—try this broadcloth beret. No larger than a Cardinal's cap, it sits over one eye and flaunts a small feather pompon. The Vionnet wool coat is laden with silver fox; Bendel

For one of débutante age or thereabouts—a very rakish sailor of brown felt with a shallow crown and woven felt band. It is dashing, but not too strict. The mink pelerine has a cape and wraps snugly at the waist; H. Jaeckel and Sons





SAKS-FIFTH AVENUE • SAKS-FIFTH AVENUE • JAY-THORPE

This is the schoolgirl's love—a slouch British felt that makes you look like a cross between a small boy and the immortal Garbo. Conventional as to brim and crown. The tweed coat sticks to the conventional, too; Saks-Fifth Avenue

For the forties or fifties or sixties—a shallow-crowned hat with the right kind of charm. Velvet—always so flattering to white hair—makes it, and a feather fantasy is caught under the nice brim. Sable scarf from H. Jaeckel and Sons

Young, but not too young—a hat for the stretch between youth and middle age. Flat quills are swirled around the brim of this felt sailor. The crown is square, and you wear this hat square on the head, down in front, up in back





FRANKLIN SIMON

LADIES OF FASHION GO INTO THE RED



Mrs. Howard G. Cushing is wearing Bruyère's new coat in the photograph on the opposite page. It's a model you'd do well to study closely—because of its fabric, its cut, and its trimming! The first is one of the bright self-striped woollens that are going to be so chic. The second emphasizes that important buttoned-up-to-the-neck look, a high waist-line, and a perky flare below it. And the third shows a new use of fur—in a flat yoke-effect and a bow of caracal. The hat from Agnès is of black felt

Mrs. Allan A. Ryan, junior, in the photograph below, has chosen a model with the clip fasteners that are almost a Schiaparelli signature. One of the things that makes it so chic is the use of three fabrics—scarlet broadcloth for the jacket, rough black woollen for the skirt, and black surah silk with a white design for the bodice. Notice the very young look given by the jutting out above the waist-line. The hat from John-Frederics is of cloth seamed and trimmed with black leather. Furniture from Colwell



STEICHEN

SCHIAPARELLI—SAKS-FIFTH AVENUE





MADAME AND MONSIEUR LO-SAVIO AND MRS. EDWARD S. COWLES

## REUNION IN FRANCE

- This is the time of year when you are apt to find a smart woman anywhere but at home. Perhaps you'll see her at the Ritz in Paris under a gay parasol, like Madame Nino Lo-Savio and the wife of the well-known Dr. Cowles, of New York, who are lunching with Monsieur Lo-Savio
- Perhaps in Lady Mendl's garden, where the snap-shot at the left was taken
- Or perhaps on the Riviera, lunching or playing backgammon on the white terrace of Monsieur Patou's villa in the Basque country

SATYERTHWAITE



THE DUCHESS OF WESTMINSTER



PRINCESS CITO DI BITETTO • MISS HOPE ISELIN



LORENZO ELIZAGA AND MISS ELSA MAXWELL

• The Duchess of Westminster goes to Mimizan, near Biarritz, where she has an estate with lovely gardens in which she takes the keenest interest

• The three ladies at the right are at Lady Mendl's "Villa Trianon," at Versailles, where Mrs. Putnam was entertained just after her momentous flight



MCMULLIN

LADY MENDEL, MRS. AMELIA EARHART PUTNAM, AND PRINCESS HOHENLOHE



# WEDNESDAY AFTERNOONS

- Nurse's official day off. And everywhere, you run into smart young mothers wheeling their own perambulators, minding their own babies, and loving it
- At the right is the great beauty, Mrs. John H. G. Pell, the former Pyrra Tilton, showering little John with attention
- Mrs. Allan A. Ryan, junior, was snapped on a Wednesday afternoon wheeling her very young daughter, Nancy
- Mrs. De Lano Andrews is showing the glories of the East River to her baby



MRS. JOHN H. G. PELL



MRS. ALLAN A. RYAN, JUNIOR



MRS. DE LANO ANDREWS

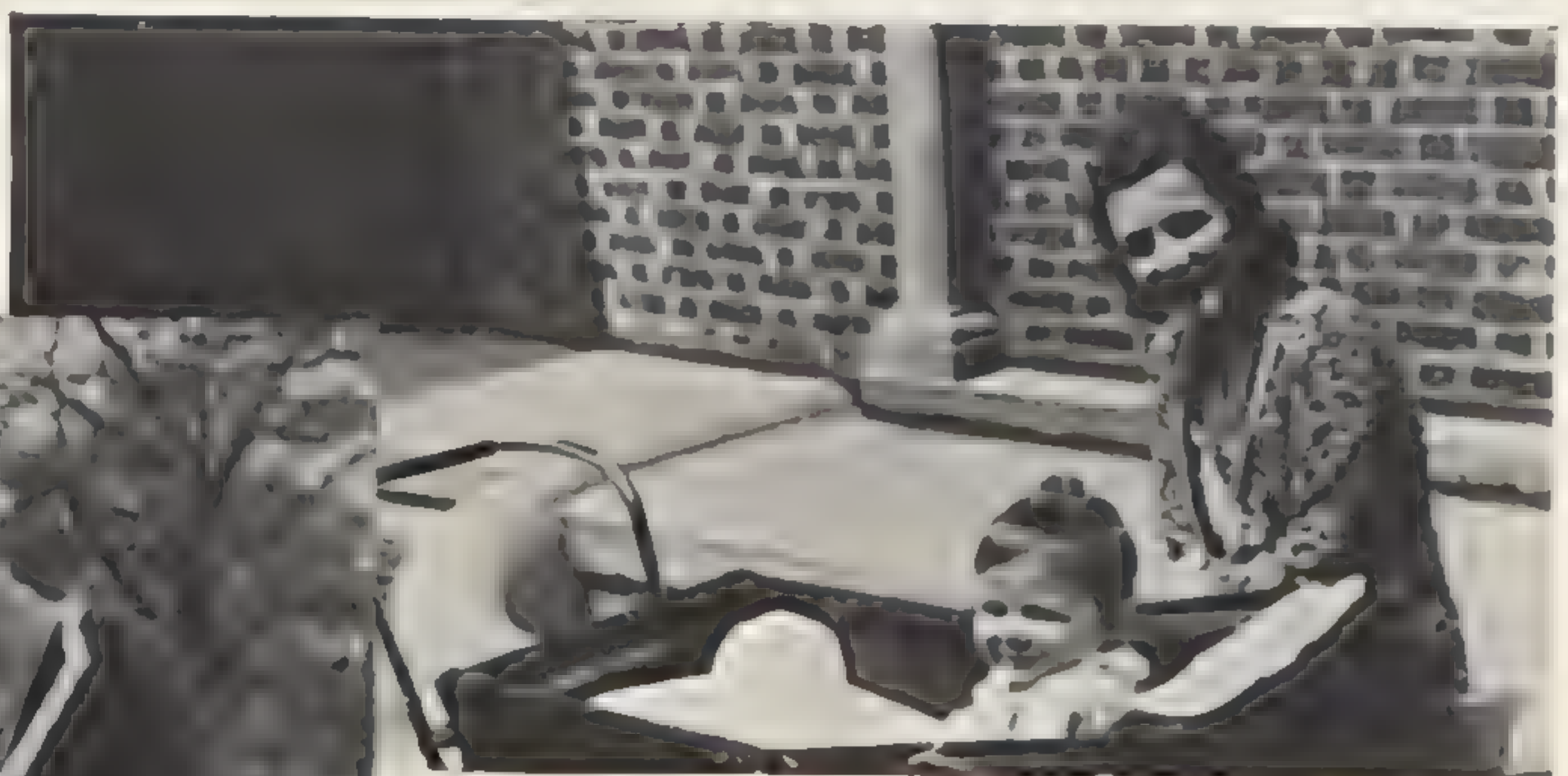
ROSAMOND PINCHOT GASTON



MRS. LOUIS BROMFIELD



MRS. J. GRENVILLE BATES, JUNIOR



MRS. HOWARD G. CUSHING

- Above, Master Howard Cushing is looking pretty pleased to be wheeled by his mother, the former Mary Ames
- Mrs. J. Grenville Bates, junior, once Victoria Frelinghuysen (left), and her infant spending the afternoon together
- At the extreme left is Mrs. Louis Bromfield with her new baby, in France





DESCRIPTIONS ON OPPOSITE PAGE; BACK VIEWS ON PAGE 41

**The cut of the new autumn clothes**



## COUTURIER DESIGNS

## Originated in Paris



187

• The group at the left shows a three-in-one ensemble—No. 187—, one of those versatile costumes prepared to do a quick-change act whenever you please. It begins with a dull crêpe dress with a chiffon yoke. Then, there is a velvet caraco in a contrasting colour, a jacket that turns the frock into a suit. Still another useful accessory is a pelerine of crêpe or cloth—to wear over the caraco or the dress alone. Designed for sizes 32 to 40

• The two figures just below are wearing a bolero ensemble—No. 188—that illustrates several of the most important points of the new autumn mode. The one-piece tunic dress is made of soft blue woollen—point No. 1. Over it goes a white woollen gilet-bib—point No. 2.

And over the gilet (188, below) goes a short-sleeved bolero to match the dress and thus achieve a suit—point No. 3. White metal clamps trim the bolero—point No. 4. This is designed for sizes 12 to 20; 30 to 38

• Here (below) is the most striking feature of the new mode—the waist-line raised to the ribs—in ensemble No. 191. It is accented by the Empire cut of the crêpe frock with a double-crossed décolletage draped over the shoulders and tied in back. A double contrasting band outlines the neckline. The contrasting coat is equally new in its wrist length, its leg-o'-mutton sleeves, and its use of flat fur as a facing for the yoke and as a bow. This ensemble is designed for sizes 32 to 40

## OPPOSITE PAGE

• You couldn't mistake this ensemble (No. 192) for a last year's costume. It's new in every detail—the contrasting fabrics; the cut of the velvet or crêpe dress; the bolero of pearl-grey broadcloth with "bel-low" insertions at the shoulders; and the bright, adaptable scarf. Designed for sizes 14 to 20; 32 to 38

• Here is a new use of fur—as epaulets that become the border of a cape on a smart suit jacket and as the collar of a blouse to go under it (this is shown in the small sketch at the right). Wine coloured wool is used for the suit, and jersey for the blouse. (This is suit No. 189.) Designed for sizes 14 to 20; 32 to 38

• A furless coat like this one—No. 190—is a perfect solution of the problem that arises when the first cool days come and you want to put on something altogether different from the clothes you've been wearing. It is made of woollen, with a huge bertha collar, a fitted rib-line, and side closing. It is designed for sizes 14 to 20; 32 to 38



189

190

191









TEA TRIMMINGS ON SILVER DISHES

Much of the charm of tea, be it hot or be it cold, lies in the way you serve it. For the delightful services illustrated here, Tiffany & Co. have provided the tall crystal glasses for the iced tea on a simple modern silver tray and the beautiful silver tea-service, surrounded by modern cups and saucers. The scene takes place in a modern white drawing-room



ICED TEA IN SWEDISH CRYSTAL GLASSES



ANTON BRUEHL

TEA IN A MODERN WHITE DRAWING-ROOM



The standing child (right) is wearing soft blue linen, made with a slightly flaring skirt, a narrow, belted waist-line, and a sheer embroidered white linen turn-over collar and cuffs

The little boy wears the classic play shorts that are smart for both boys and girls. A shirt buttons onto the shorts, and there is a separate belt. Of either rose, green, or blue linene

The third child is dressed in a light green French linen dress with fine pleats, a turn-over collar and cuffs, and rows of coarse white embroidery. All shoes from J. and J. Slater



SAKS-FIFTH AVENUE

There is no more distinguished nor picturesque costume for a small boy than an English white duck sailor suit like the one above. The large sailboat is from F. A. O. Schwarz

The first child at the right wears a frock of green-and-white printed Liberty muslin; the other, a white linen smock embroidered in yellow thread. White pumps; from Slater



MODELS FROM MARCELLE JULIEN • DE PINNA • MARCELLE JULIEN

### From seersucker to mousseline



PHOTOGRAPHS BY HORST

MODELS FROM MISS L. BROGAN • PETIT PARIS



## SCENES OF CHILDHOOD

MARCELLE JULIEN

Good old seersucker is used for the overalls shown at the far left. It is striped in pink and white, and there is a hat to match. The white pumps are one-strap models; J. and J. Slater

The little girl just at the left is wearing a very French dress for parties. It is of pink mousseline with countless ruffles, embroidered in pale blue, with a bonnet to match



FROM BEST



PETIT PARIS



FROM BEST



FROCK FROM PETIT PARIS

HORST

Above is the newest overall for autumn—of green corduroy, for both boys and girls. The little girl wears the trousers short and a white cotton shirt; toy from F. A. O. Schwarz

The croquet player at the left is dressed in a pale blue sheer linen frock with white embroidery and puffed sleeves. The shoes—like all those on this page—are from Slater

The tiny girl at the bottom of the page has on an enchanting muslin dress with hand-drawn, embroidered inserts at top and bottom. A perky pink satin bow trims one shoulder



A short kilt of blue-and-yellow Scotch plaid (right), a nice, little round-about jacket of navy-blue serge, a white wash silk blouse with a childish collar worn outside the jacket, a navy-blue jersey beret, white cotton gloves, high beige socks, brown Oxfords (from Slater)—in short, a perfect school outfit for a girl of about ten. Miss Anne Seggerman wears it



MODEL FROM DE PINNA



FROCK FROM FORTNUM AND MASON



LORD AND TAYLOR



FORTNUM AND MASON

HORST

## Plain English FOR SCHOOL

Miss Leslie Howard, daughter of America's favourite English actor, does her fractions in a dark green, pull-over, high-necked sweater and a skirt of green serge with pleats that stay in marvellously

Over this (left), Leslie Howard tugs on a green tweed coat cut with infinite British chic. Then she knots a crêpe handkerchief into a stock, and adds a green felt hat and ghillie shoes from Fortnum and Mason

At the far left is Miss Priscilla Potts wearing a little suit of brown-and-beige wool, with a pleated skirt, and a jersey blouse and scarf. Accessories, too,—hat, bag, brogues, and gloves—are from Lord and Taylor



# THE GOSPELS OF BEAUTY

## No. 16: Schoolgirl technique



COIFFURE BY CHARLES BOCK

ALL you budding young schoolgirls, you sub-débutantes and sub-sub-sub-débutantes—this is for you. When it comes to the question of beauty, each one of you is apt to be a pretty misunderstood young lady. Fond parents have a way of thinking that you're beautiful enough as you are, that you're too young to be thinking about such things, that a schoolgirl complexion is a gift of the gods and nothing need be done about it. As if any one ever could be too young to start laying the foundation for a good clear skin! For it is what we put on—or don't put on our faces when we are very young and the way we take care of them—that makes them what they are when we grow up.

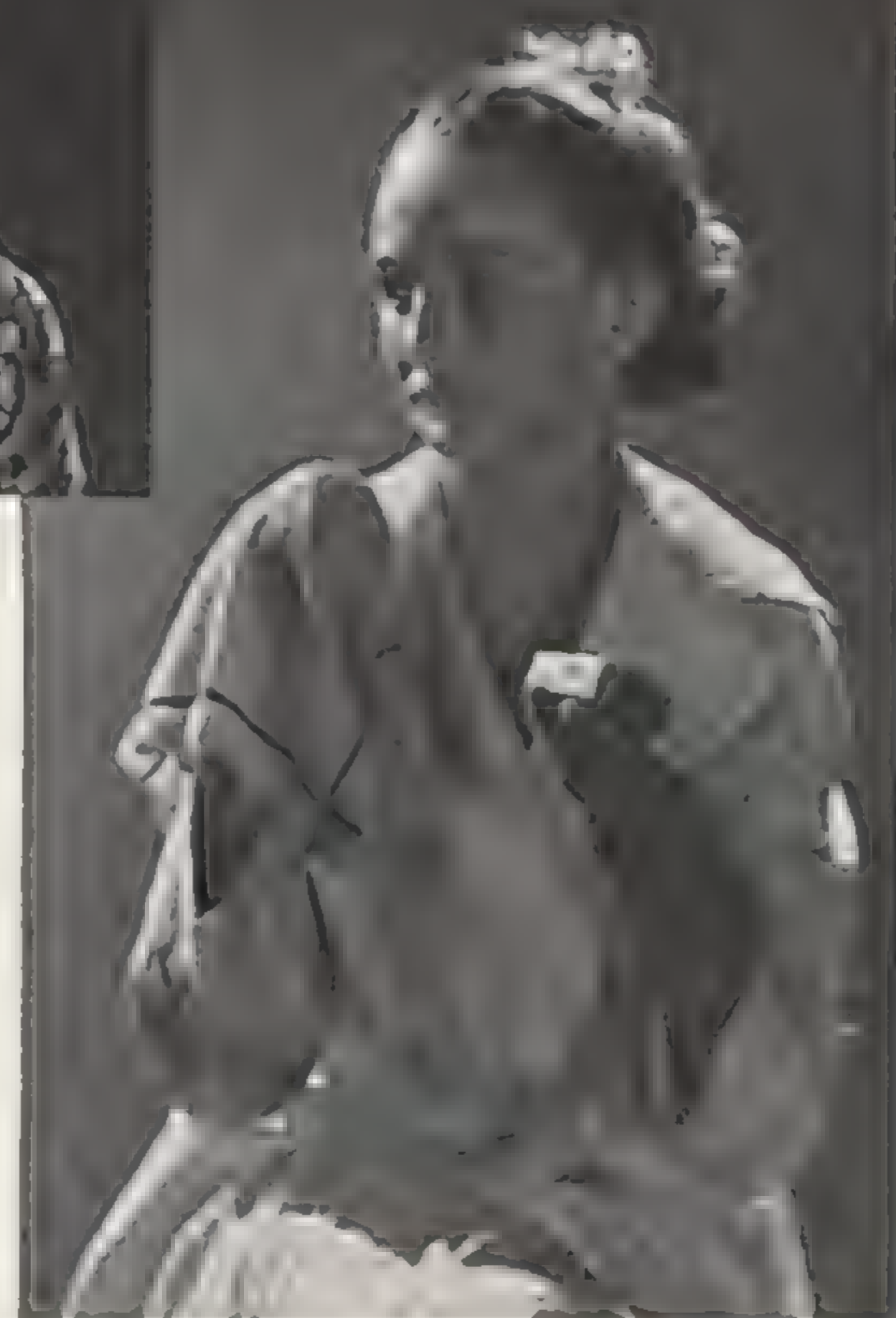
Of course, first and foremost, comes the matter of keeping your face clean. You probably think you learned that in the nursery, but it isn't such a simple process as all that. Even a cake of soap and a wash-cloth—two of the best beauty mediums in the world—have the right and wrong ways of usage. The right way is to rinse the face with lukewarm water, then wash it well with a good, pure soap, rinse it off again with warm water (*this* is important, because you must get all the soap off), then splash with very cold water (and *this* is important, because the pores must be closed). This is just the procedure in which the young lady at the right has been caught by the camera. And what girl can honestly claim that she follows this religiously, especially when she is away at school, with two minutes to go before lights out?

Back in the good old nursery days, you always rubbed a little camphor-ice on your hands and cheeks when they were chapped, but, now that you're growing older, it's a good idea to soften your skin now and then with a good cold-

cream—a *good* one, mind you. A little later on, you will want a fine, light cleansing cream and tissues, too, for occasional pore-deep cleansing. No mother will object to that—for its only purpose is to cleanse. You might keep that at home, for use on vacations, especially if you live in the city, where there is more soot in the air and probably more powder on your face than at school.

If your mother is at all hesitant about the preparations you use on your face, perhaps she will like to know that many New York mothers are delivering their young daughters into the hands of a specialist who is known for her sound care of skins young and old. This specialist will give you exactly two things to use, a carbolyzed facial lotion that can take the place of powder (of which subject more anon, when we arrive at make-up) and a liquid pore cleanser with cotton, to keep your face clean. Both of these preparations have antiseptic properties, and many a beauty has acquired a permanently good skin by sticking to them from childhood on.

Probably the greatest grievance in your young life is the tendency towards bumps and blemishes that almost always crop up in the early 'teens. Give them time, and they will go away, but in the meantime—what can a girl do about them? They are caused by the improper functioning of your glandular system, and the best way to combat them is to keep the skin entirely clean on the inside. This means that you must watch your diet like a hawk—swear off fudge, caramel sundaes, and chicken patties, and drink plenty of water. Once the bumps are there, however, the temptation is to be rid of them by pressing them out, and here is where many a skin is actually ruined. The pore (in which is the secretion) is a fork-shaped aperture,



HORST

SHE SCRUBS TO CONQUER

with its end in a network of tiny glands. Thus, if the secretion is squeezed out, a certain part of it is also forced down into the glands, and that is why three pimples so often appear where only one was before. Thus, no squeezing—but, instead, dip two little pads of cotton into hot water or hot milk, and manipulate the skin on both sides of the bump with these, until the secretion is softened and worked out under the very gentlest of pressure, and with no bruising of the skin. Then, put on a carbolyzed ointment for healing.

And now, what about make-up? That's where the battle is. But maybe it isn't such a battle as you think. Many a girl whose face is slathered thick with a conspicuous amount of rouge and lipstick, who totters around on stilt-like heels, and wears the most daring of evening dresses isn't nearly as chic as she thinks she is. As a matter of fact, she is quite definitely behind the times, a little out of date. For the very sophisticated world is now going in for a different type of beauty—a clean-scrubbed, healthy, natural sort. Many a worldly young woman during the past season has wiped off all her powder and put vaseline on her face to make it shine—trying to imitate the *you* that you don't like.

Powder, yes. A fine, light variety in a tone the (Continued on page 60)



BUFFOTOT, SÈVRES



SONIA, PARIS



ANTON BRUEHL

A Louis-Philippe bed, made modern by Monsieur Serge Roche, of Paris, by quilting metallic blue satin—a brilliant note in a dead-white bedroom amid lacquered white furniture and flowered panels painted vaguely in shades of blue

The bed of the Princesse Jean-Louis de Faucigny-Lucinge in Paris (upper left) is set in a corner of her room, covered with quilted white satin corded in blue, with a canopy of blue satin trimmed with white—that clever lady's own idea

At the left, the white-and-gold eighteenth-century bed of Mrs. Marshall Field is upholstered in an old hand-painted Chinese silk. The bedspread is piped in green. The creamy walls look like goatskin. Decorations by Syrie Maugham





MARTINUS ANDERSEN

## FAIRY-TALE POMP

### A new fashion in beds

Above, the bed of Mrs. William Douglas Burden in her house in Bedford, New York—a vast old Vermont bed, painted to resemble tortoise-shell. The bedspread is of luscious watermelon-pink satin, and the bowed top is draped in the old-fashioned way. The room, with its pink marble floor, domed ceiling, and turret-like windows, is definitely “fairy-book.” Charles Fuller was the architect

Right, Mr. Cecil Beaton puts his guests in a bed fit for the princess in the fairy-tale—done up in peppermint-candy pink satin with a brocade cover in white and gold and silver. The walls, like the shimmering backgrounds of Mr. Beaton’s photographs—are hung in rose-pink in that decorative, dramatic material known as argentine cloth. The triple window looks out on a typically English view



MILLAR AND HARRIS. LONDON



## VOGUE'S





# PORTFOLIO OF SMART ECONOMIES



## Found your autumn wardrobe on a good woollen dress or coat

The first wool dress is the cornerstone of the winter wardrobe. It should go with your last year's furs and fit in with your schemes for the future. At the far left stands one of those coat-like wool dresses that you can put on your back on the first cool day, wear with a fur piece until November, and then under a fur coat all winter long. It is an Augustabernard model of Forstmann wool in a rich, alcoholic red; about \$30; Saks-Fifth Ave.

Second—a bolero dress with the unmistakable look of a Schiaparelli. It is made of a crinkled crêpe, a D. I. & C. H. Stern fabric, in a rosy taupe. The bolero crosses and drapes so artfully that you don't suspect the white top of the dress beneath, and it has clip fastenings; about \$35; from Bonwit Teller

Third—a one-piece Augustabernard dress worth picking for a cornerstone for your autumn wardrobe because it is good for city or country. It is made of a Walther woollen, a cashmere-like fabric, soft as soft, in beige. The knotted tie combines red with white. The model is under \$20; from Franklin Simon

Fourth, this year's furless Schiaparelli coat, black, with a good snug waist-line and a nice deep wrap about the hips and those perennially chic and amusing clips. It is made of a Juilliard wool, an excellent semisports type of cloth. The model costs under \$40; Altman

Fifth—a red coat with one of the new draped fur collars, which is a note of this year and a frightfully becoming one. The material is a warm red stuff, Forstmann's "Marsha," and the collar is black Russian caracal. This is an incredibly good coat for under \$80; Best





### A chorus of good autumn values

• A wool sweater with a pleated plaid skirt is to a little girl what a tweed suit is to her mother—an aristocrat in clothes. This sweater is in tan, the plaid in bright colours; Best  
 • Rows of braid trim this blue linen dress. Its chic, as in all well-made children's clothes, is a matter of good lines, not of fanciness; Saks-Fifth Avenue

• Guimpes, clean and crisp, are a part of childhood. They are practical for school, too. This one, of white dimity, completes a copenhagen-blue linen dress; Best  
 • It's the trim cut that makes this such a well-bred school dress—that and the red-and-white stripes on the linen. Notice the buttoned front and pleated skirt; Saks-Fifth Avenue

• Your small daughter will look nice in this blue serge dress right through the term. It has a white collar and red-and-white polka-dotted tie; from Best  
 • This green wool suspender dress has a white broadcloth blouse; from Franklin Simon  
 • Nothing is smarter than smocking, especially on this imported English silk frock; Best





- Another white guimpe and another blue serge dress—both are unbeatable; Bonwit Teller
- The singer in back wears a dress with a henna bodice and a skirt and sleeves of red-and-brown plaid; Bonwit Teller
- A red-and-white plaid skirt and a blue jersey top make a school dress that can not be bettered. It's from Bonwit Teller

- The tall young person, above, wears a dress of dark blue ostrich cloth over a guimpe of white piqué; Bonwit Teller
- By wearing the plaid coat and Scotch cap at the right, this child shows that her mother knows about clothes; from Best
- At the right is one of those wearable coats of beige wool; blue felt hat; Saks-Fifth Avenue



# SHOP-HOUND

## Tips on the shop market

• Shop-Hound spends her life snooping about the shops. For advice, write to Vogue's Shop-Hound, 420 Lexington Avenue, New York



THE BELOVED FELT FROM DE PINNA



THE IMMORTAL BROOKS SWEATER



THE CHERISHED "FORTMASON" BROGUES

### Hardy school perennials

EVEN though this whole country is conceived in uniformity and dedicated to the proposition that all men are created exactly alike, there is no place where uniformity reaches its passionate, unpolluted heights so thoroughly as in schools. Now that I, *Lieblings*, am a grown-up lady and have gone out into the cold, cold world, I look back at my school-days and realize that my zeal for having the same things as all my school-mates amounted to a frenzy. If there had been no school uniform, the girls would have found it necessary to invent one. For instance, there were those skirts we used to make for ourselves; one-piece, wrap-around, made of a spongy material called ratine, and fringed along the bottom and the side. And then, those neat little dresses of jersey (usually beige—or rather, tan) with pleated skirts and a white linen collar like two semicircles; you wore a pin, preferably one with a horse's head enclosed in a crystal, fastening the front.

From what I hear, boys schools are carried on along much the same lines. Once, suits had to button up with four buttons, and now, if they do that, they are "queer." At one male academy of learning, all the boys go in for pyjamas with Russian eagles embroidered on the chest, while, at another, it was recently fashionable to go without underwear altogether, thus achieving immense local chic, not to mention pneumonia.

• But most of the aforementioned are fads of a year, or at most three. There are, however, certain great school styles that continue year after year, by a sort of psychological trend or agreement—like the bangle bracelet, whose chic increases proportionately with the number of charms dangling from it, ranging from insignificant enamel animals through gold charms that, when spun, spell out the throbbing phrase, "I Love You," up to the ultimate in desirability, a silver or gold football, the gift of some great brawny prep-school half-back. On this page, we are showing photographs of three other great school classics, our purpose being both to bring the tears of nostalgia to the eyes of those who have graduated and to benefit those about

to enter schools. The Brooks sweater, which for years past and doubtless to come has been one of the favourite sweaters in all female institutions barring reformatories. The felt riding-hat, usually from de Pinna, worn violently on the back of the head. And the Fortnum and Mason brogues, without a pair of which no true-bred daughter of a good country school would dare to show her feet.

• Some day, when you are walking along Lexington Avenue, you will look up and see a window that bays out, and behind its panes a few pieces of lovely furniture—perhaps two white chairs and a table, or a Sheraton table all by itself. This is the decorating shop of Mrs. Tiffany. Besides the enchanting pieces you will find in the shop, mostly of the eighteenth century, Mrs. Tiffany does some of the most important and best decorating in this part of the world (and decorators are scarcely scarce). Her theories on this great subject are extremely interesting and diverting: she doesn't care to be identified with any one style, but feels that the test of real knowledge and taste in a decorator is having a way with all periods.

She also believes that any wise decorator, to-day, will make a study of modern decoration, whether she really likes it or not, for this reason: that it's young people, after all, who have the new houses, and they are very apt to like modern stuff. Mrs. Tiffany herself thinks that modern décor, although not yet fully developed, is interesting because of the scope it offers to the decorator. With the classic styles, you must have the fireplaces, mouldings, and similar details strictly according to the typical manner, or you will be criticized as not knowing your stuff, whereas the modern has no precedent, and you can cut loose and make up your own rules. As for the current theory that the beauty of modern furniture lies in its practicality, Mrs. Tiffany points out that a French desk that she has in the shop is as practical and twice as ingenious as the average piece of modern furniture.

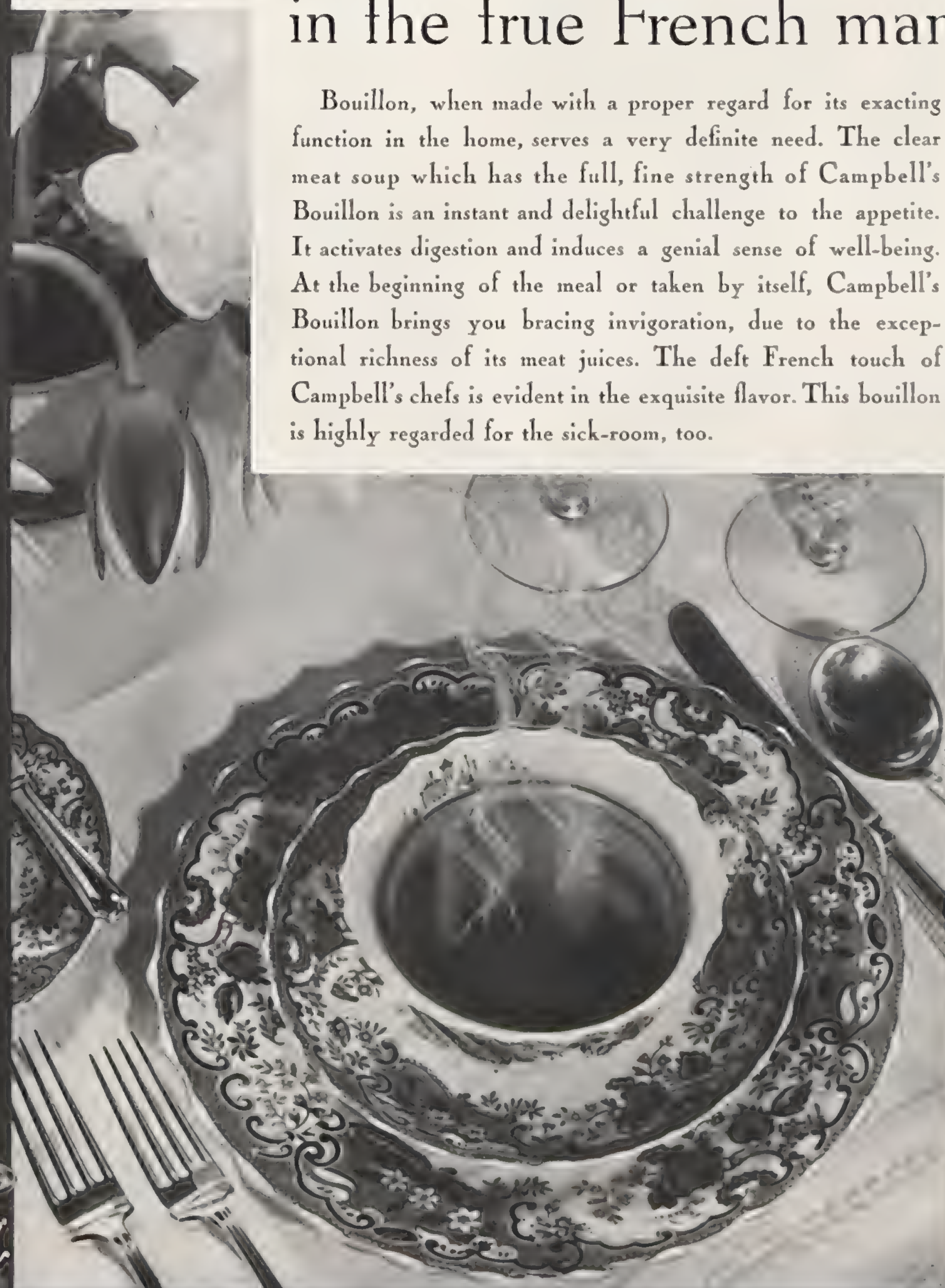
Incidentally, this decorator has a special gift for choosing wedding presents that the recipients (Continued on page 66)



# Bouillon=

in the true French manner !

Bouillon, when made with a proper regard for its exacting function in the home, serves a very definite need. The clear meat soup which has the full, fine strength of Campbell's Bouillon is an instant and delightful challenge to the appetite. It activates digestion and induces a genial sense of well-being. At the beginning of the meal or taken by itself, Campbell's Bouillon brings you bracing invigoration, due to the exceptional richness of its meat juices. The deft French touch of Campbell's chefs is evident in the exquisite flavor. This bouillon is highly regarded for the sick-room, too.



21 kinds to  
choose from ...

- Asparagus
- Bean
- Beef
- Bouillon
- Celery
- Chicken
- Chicken-Gumbo
- Clam Chowder
- Consommé
- Julienne
- Mock Turtle
- Mulligatawny
- Mutton
- Ox Tail
- Pea
- Pepper Pot
- Printanier
- Tomato
- Tomato-Okra
- Vegetable
- Vegetable-Beef
- Vermicelli-Tomato

LOOK FOR THE  
RED-AND-WHITE LABEL

Eat Soup and Keep Well

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS





DESCRIPTIONS, BACK VIEWS, AND SIZES WILL BE FOUND ON PAGE 66

## Designs for practical dressmaking

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 70





• Just 35¢  
would have saved her very best DRESS  
and her very best BEAU!

"One thing I've learned. It doesn't pay to take chances with underarm perspiration.

"A practically new dress—a darling—hopelessly stained and tainted with offensive odor finally woke me up. And I realized how nearly I'd lost Jim! But *that* worry is over . . . for all time to come. I need never take chances again—with any of my dresses—or with Jim. All thanks to Odorono."

• • •

You may be unconsciously guilty of underarm odor. That's the treacherous thing about perspiration in the confined armpit area.

It cannot escape, as it does from other parts of the body. The result—unpleasant odor and spoiled dresses!

Odorono is a physician's formula that safely and surely prevents underarm perspiration and odor. Soap and water can't do it. Only a liquid can prevent it. Odorono is a non-greasy preparation that harmlessly diverts this needless perspiration to other parts of the body where it escapes unnoticed. It saves your



dresses . . . it saves your charm.

You may use the familiar ruby-colored Odorono Regular that gives the longest protection of all preparations against underarm moisture and odor—or you may prefer the colorless Instant Odorono, so convenient to use while dressing. Both now come with the original Odorono sanitary sponge applicator, conveniently attached to the bakelite cap. The three sizes are 35c, 60c, and \$1.

*I want...*

*Odorono Regular because it gives me complete protection for as long as 7 days. It has the applicator now, too.*



**ODORONO  
REGULAR**

(ruby-colored) is for use before retiring. It gives 3 to 7 days' protection against perspiration. Now has the Sanitary Applicator.



*I want...*

*Instant Odorono to use when I'm dressing in a hurry. It's so convenient, so quickly effective, so dependable.*



**INSTANT  
ODORONO**

(colorless) is for convenient use at any time of day or night. It gives 1 to 3 days' protection. Comes with the Sanitary Applicator.

RUTH MILLER, THE ODORONO CO., INC.  
Dept. 8-V2, 191 Hudson St., New York City  
I enclose 10c. Please send me samples of Odorono Regular, Instant Odorono and Deodorant Crème Odorono. (In Canada, address P. O. Box 2320, Montreal.)

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

ODO•RO•NO



# DANIEL GREEN

## *Leisure Footwear*



*Hang a*  
**PRICE TAG**  
*on yourself*

★ What you wear is the price tag you hang on yourself! When you buy Daniel Green

Slippers, you give yourself a quality label that all the world knows. ☆ Most bargain slippers are rush construction. Daniel Greens require many days for the lasting alone! Still Daniel Greens cost less if you figure on wear. ☆ This extra care in making, this concern for proper materials, is not unnecessary "show-off." It's what makes Daniel Green Slippers wear two or three times as long, feel right, always keep their shape.

*Leathers, satins, crepes, felts—for men, women, children*

Look for the Daniel Green name on the sole or in the lining



★ THE DANIEL GREEN COMPANY, DOLGEVILLE, NEW YORK ★



LÉON DE VOS

Here you see the triumph that is Pond's new powder, in its four shades—a delicately scented, fine blend in a masterpiece of a box, glass with screwed-on green cover. In all shops

## ON HER DRESSING-TABLE

KATHLEEN MARY QUINLAN has been at work perfecting a Beach Oil—which you really need at this time of year, whether you are already tanned or not. For not only does it protect you from burning, but it retains the suppleness and softness that have a way of departing from the skin, never to return, if you expose it too long in the great outdoors. This Beach Oil is bronze in colour and moderate in price. The Gitano Tan from the same maker is an excellent idea for evening, for a tan that hasn't gone on as smoothly as you might wish, or for creating a sunburn make-up, if you want such a one temporarily. All the Kathleen Mary Quinlan preparations are to be found in the better shops.

A stroke of genius from Coty is a miniature lipstick, so beautifully finished up in gold metal that you won't believe the small price it costs. The perfect bijou to go into small evening purses, in the five Coty lipstick shades, indelible, but not drying. This maker has another pleasant new item in smart economy in an introductory package of perfumed liquid polish. This is accompanied by a bottle of the solvent, and the two together in this introductory form cost less than a bottle of the polish alone would ordinarily. The polish is made in four good shades—clear, medium, deep, and extra deep—with just a faint tone of perfume. All nicely put up in a compact little package that is a good vacation idea—and for week-ends, too.

If your face feels the need of a bit of rejuvenation, the kind of "face lift" that you can give to yourself, you can award it one in the form of an Egg Masque, a treatment provided by Princess Pat. This is a thick cream, made, as, indeed, its name implies, with eggs. After your face is entirely cleansed, you smooth the Egg Masque on evenly, also going well over the throat, if you feel that could stand a little tightening up. Then, the mask is allowed to dry for fifteen minutes, or more. It washes off easily with lukewarm water, leaving your face with a nice, firm feeling and the circulation well stimulated. This is one of the simplest of such masks to use, as well as one of the most immediately effective, and it gives you a pleasantly refreshed feeling in general. You can buy the Princess Pat preparations in all drug and department shops.

Elizabeth Arden, who has a miraculous faculty for anticipating everything the smart woman needs, has turned out two powder shades which will blend with the gradually deepening tone of your face as you turn it towards the sun, but which is guaranteed not to turn yellow, once you have it on. These shades are the Rose Rachel in the famous Illusion powder, and Spanish Coquette in the Flower powder. The Arden Protecta Cream has developed a new virtue, that of serving as a very superior leg make-up, under network stockings or with no stockings, and it is made in various shades. (Continued on page 70)

These are Chics, the soft little facial cloths that ladies are learning to love for their many beauty uses and for the convenience with which they emerge from the box—versatile, hygienic, helpful







Mrs. Carnegie beginning her beauty treatment—  
“I apply Cold Cream generously over face and neck. Sinking deep into the pores it floats out all grime—wipe away with these *softer Tissues*.”

“Saturating a pad of cotton with Skin Freshener I pat, pat, pat till my skin glows—this refines the pores, tones and firms and also brings up one’s natural color.”

“Always before I powder, I smooth a dainty film of Vanishing Cream over face and neck—arms and shoulders, too, for evening. This both protects my skin and holds the powder.”

**“I’VE FOUND THE WAY TO KEEP  
MY SKIN LOVELY AT HOME...”**

*Mrs. Thomas M. Carnegie, Jr.*

**Young society favorite shows  
how she gives herself her  
Home Beauty Treatment**

Young Mrs. Carnegie is blessed with that exquisitely clear pale skin usually possessed by only the Parisienne.

“WHAT do I do for it—why that’s very simple,” says Mrs. Carnegie. “I have found the perfect way to keep my skin lovely at home. I had to, for you see I love to spend the winter on our island off the coast of Georgia where there are no shops.

“What I do is—but wouldn’t you actually like to see me do it?

“First, thorough *cleansing*—I always have a big jar of Pond’s Cold Cream. There’s nothing like it for cleansing. The cream melts almost instantly—I wait a few minutes to let the fine oils float every speck of dust and dirt out of the pores. Then I wipe it all away with Pond’s Cleansing Tissues—I like them best because they’re so much *softer* and *more absorbent*.

“Now my skin is absolutely clean and ready for the second step—*stimulating*. You have to

stimulate the skin if you want it to stay young looking. Wet a pad of cotton with Pond’s Skin Freshener, and pat, pat, pat like this till the skin glows.

“The next step is to *protect* the skin—to keep it smooth and fine. Smoothing on Pond’s Vanishing Cream takes just a second. I’m devoted to it because it doesn’t dry the skin. Now I’m all ready for powder. Pond’s Vanishing Cream is a marvelous powder foundation.

“Isn’t that a simple home treatment? And it works. I do it every day and always after exposure.

“*At bedtime*, there’s a special step. After cleansing with Cold Cream and Tissues I always put on a bit more of the rich Cold Cream and leave it on overnight to *lubricate* my skin. You know, scientifically, the skin does need just four things to keep it lovely—cleansing, lubricating, stimulating and protecting. And my Pond’s method supplies every one of these.”



**TUNE IN on Pond’s every Friday—9:30 P. M., E. D. S. T. The program of continuous dance music rhythmied for actual dancing. Leo Reisman and his Orchestra—WEAF and N. B. C. Network.**

**SEND 10¢ FOR POND’S FOUR PREPARATIONS**  
POND’S EXTRACT COMPANY, DEPT. H • 110 HUDSON STREET, NEW YORK CITY

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CITY \_\_\_\_\_ STATE \_\_\_\_\_  
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*Mrs. Carnegie, after her home beauty treatment, her starched chiffon frock from Mary Walls*

*Photographs by Nicholas Murray*



## FOR THE FIRST DAYS OF SCHOOL

## THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 47)

## AND FOR PLAY



SUIT No. 3291—This linen suit has a contrasting inserted vest. Collar optional. Designed for sizes 1 to 6



FROCK No. 3292—A pleated cotton broadcloth frock. Sleeve length optional. Designed for sizes 6 to 10 years



FROCK No. 3289—Crisscross collar and puff sleeves, or tie collar and long sleeves. Designed for sizes 10 to 14

FROCK No. 3290—This one-piece dress with long or short sleeves is of linen. Designed for sizes 8 to 14

colour of your skin. It looks better and is better for any skin. In one school where cosmetic restrictions are very strict, the authorities go so far as to limit the kind of powder to a certain variety of baby powder that comes in a tin. The girls, thinking this a rather narrow view-point, pried off the tops and dumped into the tins their own favourite face powders, which, if they were good ones, were just as harmless to the skin and certainly far more natural looking. Lest you think that Vogue is being an old meanie in revealing such a ruse, it was all discovered and dumped out long ago—along with every bit of lipstick, perfume, and other *verboten* items—and buried deep in the school garden, not to be resurrected until spring vacation.

Rouge is something very, very different from powder, and any girl under eighteen who puts rouge on her cheeks is making the mistake of her life. To begin with, she entirely kills her own colour, or, if she is the very rare young girl who has no colour in her cheeks, she was intended by Na-

ture as one of these ethereal Laurencin types, so she is spoiling her effect anyway. Then, no one with a conscience can honestly say that rouge is good for the skin, and, finally, rouge is put on to create youth—and you already have it. Lipstick is likely to rob your lips of their colour, too, but if life seems too unbearable without it, do choose a natural shade. The bright and brilliant ones only make you look hard. Rose coloured pomade is a good compromise, and it is actually good for the lips. Or if it is going to be a real lipstick—be sure you get a non-drying variety.

Eye make-up is something that the smartest young girls turn their thumbs down on. If you're beginning life with rather thin lashes or brows and you want them some day to rival Joan Crawford's, every night you might rub on a little yellow oxide of mercury, one per cent.—which your druggist sells. Doctors even prescribe this. And to train your brows into a beautiful arch, every night, take a little eyebrow brush, brush the brows straight up, then (Continued on page 62)

## SNACKS AFTER BRIDGE

(CONTINUED FROM PAGE 42)

just enough to have the yolk removed, mashed and well-seasoned, and returned into the whites. Chilled, fresh shrimps to be dipped in a bowl of Russian dressing. And one hostess even added to such a feast a huge green glass platter of halves of well-chilled calavos, partly filled with French dressing. You just held them in your hand and scooped them out with a spoon.

Of course, in the afternoon, it is tea after bridge, or it should be, unless you are one who offers cocktails, too, which is hardly fair, when every other woman you know is swearing off for the sake of form and figger. And by far the most pleasant way in summer is to serve both hot and cold tea. On page 43, Vogue shows as attractive forms of both kinds of services as you could find, and suggests some things to go with them. Chief among these is thin bread and butter, and this is something that the smart hostess has at her tea-table just as surely as she does the cream and sugar. Furthermore, she knows that once there, it will be consumed to the ultimate crumb. Another of Vogue's first candidates to support tea after bridge is rolled watercress sandwiches. Henri's makes delicious ones, like those that are shown on the table and will make them for you, if your cook hasn't the gift. Of course, you know that, for those, you need the thinnest slices of the freshest bread to roll around the watercress. Little sprigs of leaves are left growing out of each end, and the sandwiches are put in the refrigerator wrapped in a damp cloth, until they are ready to serve.

Then, there might be *madeleines*, the little French cakes that are such a joy when you can get them. They are another specialty of Henri's, who made the ones shown on page 43, too,

and the perfect way to serve them is to have them thoroughly heated, then passed when they are barely warm. Another thing that is always pleasant is a good loaf-cake, and some people like round iced layer-cakes, from which you cut your own slice. The tiniest of hot tea-biscuits, already buttered, toasted nut bread, and rolls of marmalade toast are other nice things to see at a tea-table, and even strawberries and clotted cream, if you have a penchant for the English manner. But never the chicken-patty, salad-y kind of food that demands that you take a plate and fork and make a meal of it.

As to the tea itself, each hostess is her own high priestess of the fine art of brewing, choosing her own particular blend, insisting on fresh boiling water, having the steeping done in the kitchen or pantry in a china or crockery pot. The tea is then put into the silver tea-pot and brought to the tea-table—which, of course, should be as charming as possible, like the white oval one, from Syrie Maugham, on page 43. (The chairs and rug are from the same decorator.) As to iced tea, there are two schools of thought. One holds to a sort of iced tea-punch, with crushed mint and lemon and sugar already added, that comes in its pitcher. The other school has its source in hotel cuisine and insists on glasses filled to the brim with cubes of ice, over which the tea is poured hot and strong from its pot, and each person to his own flavouring. Those who customarily damn iced tea as an illegitimate offspring have been known to consume glasses of this. The photograph on page 43 shows tea made in this manner and reposing for the moment on an especially good little modern table of metal and glass (from Salmon-Treitl), of which the top is a removable tray with handles.



*All for Beauty*



## *Mid-summer Beauty*

*demands*

*Sunbloom not sunburn  
Faint tan not freckles  
Chiffon delicacy not shine*

*Pleasant, convenient, most effective are these famous HARRIET HUBBARD AYER beauty aids that keep you lovely whether you face the sun just at weekends or the whole summer through.*

*First, there's LUXURIA . . . the foundation for beauty. This caressingly cool cleansing cream has softening, soothing oils that prevent parched dryness, pain and burn. Smooth it over face and neck, before and after exposure. It cleanses and cools and soothes.*

*In tubes for travel, or jars for economy. 45c, 85c, \$1.95, \$2.75.*

*BEAUTIFYING FACE CREAM. . . . If you freckle, if you brown too deeply, spread this famous cream, that so quickly clears and whitens, over your face, neck and arms. It allows the skin to tan lightly and evenly. It fades away clouding freckles and brown.*

*Tubes and jars. 85c, \$1.65, \$4.40, \$7.15.*

*AYERISTOCRAT THEATRICAL FACE POWDER. . . . Heat and moisture melt away most face powders . . . leave the skin with a misty gloss. Because AYERISTOCRAT Powder is moisture-absorbing, it keeps the skin delicately sheenless, and holds its place until removed.*

*85c, \$1.65. Travel size 55c.*

*And remember, in sun-time, and at all times, LUXURIA is the foundation for beauty. It is famed for its sweet purity, liked for its refreshing coolness, approved for its results by a whole generation of lovely women.*

*Prices include Government tax*

*"All for Beauty," a booklet telling you in detail the method and preparations for correct home treatments, will be sent you free on request to HARRIET HUBBARD AYER, Inc., 323 East 34th Street, New York.*

# HARRIET HUBBARD AYER

INCORPORATED

## BEAUTY PREPARATIONS

LONDON

NEW YORK

PARIS



## ANOTHER SLANT ON AUTUMN MODES

## EXCERPTS FROM MY SCRAP-BOOK

(CONTINUED FROM PAGE 27)



Above are the back views of the individual couturier designs that are shown on pages 40 and 41. From this angle, too, you will notice the emphasis given to sleeves and shoulders and rib regions

## THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 60)

into their curve. A little vaseline will help. And on special evenings, when you want to look your loveliest, a little white vaseline smoothed on your eyelids will make your eyes lovely and not artificial.

One thing that's hard to get through life without—when your fairy god-mother forgot to give you curly hair—is a permanent wave. And, since permanent waves are better now than they have ever been and less expensive, your mother will probably give in. Do make sure that it is a good wave and that your hair is cared for properly before and afterwards, to keep it from getting dry. Hair is far too important in the beauty scheme to take any chances with it. A good hair-brush, one hundred strokes at night, good shampoos with hand-drying if possible—try to remember all of these. And, at the end of an arduous summer on the beach, a course of treatments is wise before going back to school.

The way you wear your hair is pretty much up to you. No one wants anything fussy or involved these days,

anyway. Something soft and simple that you can fix in place with one lick of the comb or brush is the aim of even the most sophisticated. Brushing your hair back of your ears seems to be more distinctive at the moment, and smooth, widely spaced waves always put to shame the curly-curly. The young lady shown on page 47 has her hair arranged very smartly, and it was done by Charles Bock, in New York, just after a permanent wave.

Other things to keep within reach, if you're bent on being a beauty—that indispensable bottle of deodorant, a good hand-lotion, and all your manicure paraphernalia. Oddly enough, the care of the nails is one beauty rite about which many girls are rather distressingly lax. Do them yourself or have professional manicures—but powder polish or colourless liquid only! And if you're one of the young school who pounds out everything on a typewriter—learn the trick of typing with your fingers flat, so that your nails and fingers will stay long and lovely. (Write Vogue's Beauty Editor for names of preparations or advice.)

struggles. M. H. got a pistol and pumped it full of lead, but it continued to struggle—bullets mean nothing to those beasts. Later, L. H., our extremely proficient surgeon, did a major operation on the shark, which had been hauled up on the quarter deck. Quite revolting. The liver weighed forty-seven pounds.

In the afternoon, V. A. and W. S. sat crouched in a small boat anchored with a cannon ball in the bay and fished with the aid of a glass-bottomed bucket for exotic specimens to take back to the New York Aquarium. These were later placed in specially constructed tanks on the yacht. Sailed at sunset for the Galápagos.

FEBRUARY 8: Up at seven-thirty to land at Seymour Island, home of the sea-lions. Getting ashore was difficult because of the surf and rocks, but it was eventually accomplished by V. A., and the rest of us followed. The island was low and sandy with a rocky shoreline. Among the rocks, the mother sea-lions played with their babies while the fathers kept a wary and belligerent eye on human intruders. V. A. was pursued by a big bull lion. High on the sand, we found a small wooden cross with the initials C. A. L. on it and the date 1931. It would seem a bleak and desolate place to be buried.

Next, we visited Indefatigable Island, where we captured six iguanas. They are vicious brutes, though slow moving, and remind one of miniature dragons. They were dragged by their tails down to the launch, destined eventually for zoos in the U. S.

In the afternoon, the *Nourmahal* having sailed around to Academy Bay, we fired a shot to warn the inhabitants of our arrival and started ashore. On the way in, we were met by a sailboat in which were several Norwegian sailors, V. A.'s friends of his previous visit. When we landed, we were amazed to find that there were now eight white inhabitants living in the "town," and most of these were down on the small dock to meet us. The welcoming committee (two of which were women, whose printed chiffon dresses and smart straw hats put to shame the shorts and shirts worn by the females of our party) brought us to a small and very primitive house in which they all apparently lived. We sat on the porch and swatted flies. V. A., in the meantime, went off to hunt for galápagos and eventually returned with two of these tortoises. It was a difficult job to get them into the launch, as they weighed about a hundred pounds apiece, but it was finally managed, and all of us, including our recent hosts and hostesses, piled in around them and went out to the yacht for tea. It was a hot function on the after-deck—the conversation was desultory. Afterwards, our strange visitors departed, bearing gifts of clothes, cigarettes, and food—also numerous books. They presented V. A. with two baby galápagos tortoises, much to his delight, but we never discovered why they had chosen to live on that grim island.

FEBRUARY 9: Went ashore at Floreana and visited the Ritters—the amazing German couple who, two and one half years ago, chose the Galápagos Islands in which to go native. They

hastily arrayed themselves in a couple of garments in our honour (as a rule, I believe, they prefer to amble around as God made them) and showed us around the "plantation." Dr. Ritter proudly pointed out the plants which had sprung from the seeds the *Nourmahal* brought him in 1930. They have done a tremendous job in clearing away trees and transporting soil for their tiny garden and seem to be utterly happy and pleased with life. They were our guests at dinner that night, and a fine time was had by all. Long after the rest of us had gone to bed, they sat up side by side, quietly spilling ink. We brought back their articles for American magazines.

FEBRUARY 10: Got under way at day-break, and, about three, dropped anchor in Tagus Cove. Fished without startling success all afternoon. After dinner, the aquatic life became most exciting. A small electric torch was lowered off the port gangway, and hundreds of tiny fish gathered around to make whoopee while a sailor tried to capture them with a scoop net. Attracted by the commotion, two sea-lions paid us a visit. They plunged around the ship, their bodies glowing phosphorescently in the water.

FEBRUARY 11: A hot, windless morning of superlative beauty. We started fishing bright and early. What fishing! The fish struck fast and furiously—big ones, medium-sized ones, and babies so small that they had to be thrown back into the water. There were two major moments in the morning. The first was when G. C., after a fierce battle, reeled in the head of an enormous tuna which had been decapitated by a shark in the last few moments of the struggle. This head weighed forty-eight pounds! Later, she got on what seemed to be another giant tuna, but, when it was hauled alongside, it turned out to be a shark—probably the murderer. The beast escaped in spite of all attempts to gaff his thick hide, as we had no pistol with which to shoot him.

Big excitement in the afternoon—the crew captured two penguins!

FEBRUARY 12: Having set sail the previous day on our long voyage to the Marquesas, we awoke to find ourselves far from land on an ocean that certainly was not living up to its name. The animals were not happy. The penguins looked miserable, the fish swam sullenly around in their tanks, the tortoises looked stupider than usual, and the iguanas appeared to be dazed, but angry.

We played a fine game called "Pig" after dinner.

FEBRUARY 15: Lovely day. Indulged in every known form of game, from tennis to "Peggity."

FEBRUARY 16: Record ship's run, 369. All the animals in fine fettle. The fish are now so tame that they will let V. A. stroke them, and one big fellow jumps right out of the water to beg for food.

FEBRUARY 20: Up at sunrise to see land for the first time in eight days. Hivaoa looked extraordinary from a distance. The sharp high mountain ridge that forms the backbone of the island gave it the appearance of an iguana crouched on the water—and oh! the (Continued on page 61)



# FACE THE SUN..

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Whether you bask or bathe, golf or dance, you owe it to your mid-summer face to look cool and fresh, alluringly well-groomed, every hour of your summer day.

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acting science of protecting and enhancing the complexion's radiant youthfulness. Her special summer powders, rouges, lipsticks, foundations and final accents are the first choice of smart leaders, in the most chic European watering places!

At the Cosmetic Counter of your favorite Department or Drug Store, you may have your summer make-up personalized to your own type and coloring. It will be chosen to accent your natural skin coloring—your eyes—your lips—your very personality! An ensemble of youthful beauty that will flatter the real you!

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#### SUMMER MAKE-UP CREATIONS

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**LIPSTICKS...** Helena Rubinstein's flattering, protective Lipsticks are unsurpassed for sheer beauty of coloring, smoothness, lasting loveliness and scrupulous purity! They protect the lips, keep them fresh, young, exquisite. Their gay, summery tones flatter every type. The new Red Coral tint is youthfully becoming to many faces. The alluring Red Geranium is a gay, spirited tone, for day and evening wear. The delicate Red Raspberry is delightfully natural. The New Automatic Lipstick, 1.00. Water Lily Lipstick, 1.25. Enchanté design . 2.00, 3.50

**FINAL ACCENTS...** exotic EYESHADOWS...in tones that gleam with seductive iridescence and glorify the eyes! EYELASH GROWER AND DARKENER...that coaxes lashes to luxuriant, silky growth. Mascara (PERSIAN EYEBLACK)...in black, brown, and the fascinating blue and blue-green—that stays on! Each, 1.00 to 1.50

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**FOR ACTIVE SPORTS...** Use Sun and Windproof Cream—an effective protective that counteracts the sun's harmful actinic rays . 1.00, 2.00

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**CLEANSE—REJUVENATE** with Water Lily Cleansing Cream. Delightfully refreshing, rejuvenating and purifying. 2.50. For oily, sallow skin use Pasteurized Bleaching Cream. A purifying, pore-deep revitalizer and cleanser that clears the skin. Soothes. Refines the skin texture . Tube .75; jar 1.00, 2.00

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**TONE and BRACE...** with Skin Toning Lotion—refines pores, braces tissues, prevents fine lines, 1.25, 2.50. Dry, delicate skins should use Extrait (Anti-Wrinkle Lotion) . 2.50

# helena rubinstein

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## THE LATEST EXCITEMENT

(CONTINUED FROM PAGE 25)

and fascinating river routes, lovely and almost endless, until you finally reach the Seine and float happily into Paris.

Those who are already back from Paris are full of talk about the Fitches. You don't know about the Fitches? They are the latest personalities in Paris society. One reads about them in the papers almost every day. The Cole Porters have given them a dinner, and they are in all the charity lists. But I will tell you a secret about them—they don't exist. Cole Porter invented them. He first wrote a song that went something like this: "They came to the big city and started to play. Every one wanted to meet the green, socially ambitious, but rich Mr. and Mrs. Fitch. When they called for the drinks, the drinks arrived. When they called for a plane, the plane arrived. A private train, the train arrived. But when they called for cash, the crash arrived . . . etc., etc." Now, everybody asks, "which Fitches?" And the answer is, "THE Fitches. You know, the Fitches from Tulsa." Now, when we are asked to dinner and are already engaged, we say, "Dear, I am so sorry, but I am dining with the Fitches." Only the other day, some one sent me a clipping from Paris, which read: "Mr. and Mrs. Cole Porter and Mr. Howard Sturges left yesterday for Carlsbad to take the cure. They will be joined Saturday by the Baron Nicolas de Gunzburg and Mr. and Mrs. S. B. Fitch, his house-guests here in Paris."

## "SHANGHAI EXPRESS" PARODIED

Elsa Maxwell has put across two new stunts. She has filmed a screamingly funny parody on "Shanghai Express," in the Vogue studio in Paris, with Daisy Fellowes playing Clive Brook's part and the Duc de la Verdura as Marlene. And she has launched an exhibition of pictures by people who have never painted or exhibited before—by way of fun and to show up the ridiculousness of the furore that is raised over the exhibitions of smart young men about town who know nothing about painting at all, while real talent goes unrecognized.

Back in New York and thereabouts, there are dozens of attractive little débutantes fresh from school, and parties galore for them. Sybil Jay, Nancy Nicholas, Patsy Rathbone, Polly Potts, Mary Kernochan (that bonafide little vamp), and heaps of others. The belle of belles is Whitney Bourne, with her charming deep voice and exuberant personality. The De Lancey Jays gave a lovely old-fashioned party for their child, Sybil, at their famous old place, "Wheatley." The young people had the time of their lives—fifty girls and boys for dinner and about fifty more afterwards for the dancing, with Markel playing his best. The old clock-tower on the carriage house was lighted, as you drove into the court in front of the house, Sybil Jay was as pretty as a picture in white lace, and there was the nicest possible spirit of informal gaiety. The boys were all cutting in on all the girls' mothers

in the good old-fashioned way. Some of the girls wore piqué and cotton, but the majority wore chiffons and mousselines and looked far prettier in them.

Louise Auchincloss, the Gordon Auchincloss child, wore white mousseline de soie at her party, a few nights later, and carried a bouquet of white camellias, despite the orchids that her beaux had sent. The Auchinclosses had about one hundred and sixty-five at their party—dinner first, with corks popping festively, and then dancing afterwards. Meyer Davis and the good old German foam were on draft all evening, and a glorious time was had until long after the early June dawn.

## THE SPLURGE OF THE SEASON

The Francis Garvans gave a much more elaborate kind of party for their daughter, a party that made every one gasp, because we haven't seen a fiesta like it for a long time. You got out of the car and strolled through the house and then down canopied-covered steps onto a tremendous outdoor dance floor that ran the length of the house, so that there was plenty of room for the four or five thousand guests to dance.

This party was the great exception. In general, the new débutantes, like the new bridesmaids, are simple creatures and have simple dances. They come out, county style, in their own big family living-rooms or in the country club where they have played since they were old enough to swing a tennis racket. The new system seems to work better than the big city jamborees of post-War times. No one exchanges scandal stories about uninvited guests. Mothers look after wallflowers conscientiously. Brothers are decent to sisters. In fact, as I sit on the side-lines and watch these youngsters whirling around in their long, full skirts, I get the old Gay 'Ninety feeling again.

Back in town, every one is dancing or dining on the enchanting Waldorf roof—high up over the hushed city, with glamorous blue cellophane stars of Mr. Victor White's concoction twinkling over your head or real, heaven-made ones working their magic when you sit at one of the little tables on the balcony. And, as the evening drifts on, there is some talented young person to dance or sing softly for you—Miss Gloria Braggiotti or perhaps the Kountze girls, Natalie and Mimi, standing beside the orchestra and singing into the microphone in true professional style. The most exciting night was the first one, when Rosamond Gaston and Toni Frissell each had parties, with the smartest and tallest young men they knew, like Willie de Rham and Mario Braggiotti, among the guests. After dinner, Mario Braggiotti played the piano, breaking into improvisations with little running stories about the guests and a funny parody of Maurice Chevalier. Then he played Ravel's "Bolero," and Gloria Braggiotti sailed off to the pantry, commandeered a cake-pan, which she used for a tambourine, and danced while all the guests beat time.

## EXCERPTS FROM MY SCRAP-BOOK

(CONTINUED FROM PAGE 62)

greenness and beauty of it after the Galápagos. An out-rigger canoe or "pirogue" with a doctor on board came out to meet us, and, as soon as possible, we went ashore and stood on dry land that had a peculiar tendency to roll like an ocean wave. Undaunted, we strode up the wide path that led around the shoulder of the hill. The sun was very hot, and the smell of green growing things was delicious after so many days at sea. At the top of the hill, the path turned sharply and went down to the village. We stopped to catch our breath and look around us. Back of us was the ocean, below on our right lay the *Nourmahal*, while to our left was a similar bay with a French schooner lying at anchor. Back of this bay was the town, and behind it rose the enormous peak of Mount Temeti.

We scampered down towards the village, and soon met some of the native inhabitants, who appeared very gay. We were almost run down by the one car of the place, a venerable Ford truck racing along at ten miles an hour. Then a small cart laden with bags of rice and pulled by a tiny, but spirited horse came flying at us. P. P. and I hopped up behind and drove in style down the palm-bordered lane. Under the palm-trees, goats and horses grazed; the latter's ancestors are said to have been introduced to the islands by Captain Cook. We passed the charming white house of the absent Administrator, Dr. Benoit, which stood half hidden by an amazingly beautiful flamboyant-tree. Just beyond the house on a curve of the road sat an old stone idol. Then we saw the metropolis, which consisted of a row of small wooden houses, three of them shops, lining each side of the main street. We walked through the town, and found the church, an enchanting white building of Gothic design.

Mounted on fiery steeds, P. P. and I later visited the grave of Gauguin, high up on a hill. On our return, P. P.'s horse threw her, breaking her arm at the elbow. She was brave as seven lions, and later L. H. set it.

FEBRUARY 21: Bay of The Seven Virgins has a glamorous sound, but the place itself, on the island of Fatu Hiva, is beyond description beautiful. The natives, shy at first, soon approached us timidly with gifts of flowers, fruit, and shells. We invited them to the yacht in the afternoon, and they accepted joyfully, whole families piling into pirogues and paddling out. Once there, they put on a native dance. It was entrancing. Their clothes were distressingly European, but their music consisted of a five-gallon kerosene can which a flower-wreathed young man beat with two cocoanut sticks. The dancers, each with a crown of flowers, formed four rows. Two rows of women in the middle were flanked on the outside by a row of men. The leader of the dance, speaking in rapid Marquesan, shouted out his orders, and the dancers moved in perfect unison to the exciting broken rhythm. When they had finished, we all had refreshments, the natives sitting around on the deck, while the rest of us busily went from group to group with candies, cookies, and beer. They had the most charming

manners in the world. There must have been at least fifty of them on board, and cigarettes were in great demand, even the tiniest children smoking, yet, when they had gone, not so much as one ash had been dropped on the deck! Before they left, they sang and danced again, and the whole crew came aft to see and hear. Then they climbed once more into their frail little crafts and disappeared into the sunset. When the moon rose, we weighed anchor and steamed away.

FEBRUARY 23: Forty hours out of Fatu Hiva, we arrived on our first visit to the Tuamotu Archipelago. We anchored in the lagoon of the island of Fakarava. The scene here was entirely different from any we had seen. The atoll is fringed with cocoanut-palms and native thatched houses, which, at a distance, seem to grow out of the water, these islands being scarcely three feet above sea-level. We were greeted by the French Administrator and his charming wife, a Tahitian who spoke perfect French and ran a school of well-behaved little native boys. The natives here, as everywhere, were delightful and showered us with presents. There seemed to be a demand for medical attention, so L. H. held a clinic on the yacht and treated patients suffering from backache, toothache, or what have you. His patients paid him in shells!

FEBRUARY 24: Most exciting morning. Two pearl divers went off on the launch with us, and, armed with goggles and long spears, dove down among the coral beds in search of fish. It was the most extraordinary sight. The water was crystal-clear, and one could see their every motion fifteen feet down. With lightning quickness, they would spear a fish, then swim triumphantly to the surface. Once, to our horror, a shark circled slowly around them, but the divers did not appear to be nervous.

FEBRUARY 28: Tahiti at last. From a distance, its blue peaks lived up to all that we had heard, nor did the island lose its glamour as we sailed nearer and saw the long white lines of breakers through which the narrow entrance to the harbour leads.

Ashore it was very hot, and it seemed strange to be in a city (of sorts) again. It is a strange place, Tahiti, with its mixture of races. It has a peculiar charm of its own, though, even when the rain comes down in vertical sheets.

MARCH 1: Sailed for Borabora, a small island to the west of Tahiti. We acquired a delightful passenger—none other than Matahi, hero of the movie "Tabu." He was full of charm, and did not desert us entirely, even when he was finally deposited on his native heath, often returning to the yacht to pay us a visit.

Borabora was as lovely as anything we saw. We hated to leave, especially as it meant retracing our steps, because the cruise was almost over.

MARCH 25: Having revisited all the most fascinating islands and survived a cold, rough trip to California (during which all the animals almost turned up their toes and died), we finally arrived in San Diego with no casualties. The cruise was over, but could it have been more beautiful?



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mer wardrobe may be smart enough to bowl  
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Coty Face Powder is fragrant as well as  
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face. Wherever Summer calls you, you'll find  
that gay powder-puff Coty box—one dollar.

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## PERFECT STARTS FOR AUTUMN

## SHOP - H O U N D

(CONTINUED FROM PAGE 54)



COAT No. 6092—The front view of this coat with its exciting necklace of fur is shown on page 56. Above you see the rear view and another view of the coat when the fur necklace is removed. It is of soft, velvety woollen, beautifully fitted and topped with a cape, and it has set-in sleeves. This model is designed for sizes 32 to 40

FROCK No. 6091—If you will turn to page 56, you will see a large sketch of this very smart wool street dress. It has all the new features: the very high neck-line, the emphasized rib treatment, the lapped skirt, and a separate scarf, which you can wear or leave off, just as you please. Designed for sizes 14 to 20; 32 to 38

EVENING FROCK No. S3587—This gown—which you saw on page 56—is one of the most flattering dresses of the season. Loose panels in the back fall free from the hip, the bodice is softly draped, and a puff-sleeved, rounded bolero accompanies it. This princesse model is made of dull crêpe. It is designed for sizes 14 to 20; 32 to 38

BOLERO ENSEMBLE No. 6094—Here is a perfect outfit to start the autumn—a one-piece dress and bolero. See the large view on page 56. The dress has a velveteen skirt with a built-up waist-line and a dull crêpe bodice. The bolero is of wool, with epaulet shoulders and a separate collar. This model is designed for sizes 32 to 40

BLOUSE No. 6083—On page 56 is the front view of this short overblouse of crêpe satin. The lower section continues into a girdle, which buckles in back, and the diagonal closing is finished with buttons and button-holes. The straight sleeves are set in. This is an unusually effective blouse for winter. Designed for sizes 14 to 42

HAT No. 6093—The hat you saw on page 56 is a variation of the gob hat, which is one of the current rages. The sectional crown is prolonged into a point at the side, which is fastened over the turned-up brim with a button and buttonhole. Milliner's velvet would be nice for it. It is designed in head sizes 21 to 24

adore. All you need to do is to give her the bride's name and the amount you want to spend—and the next thing you know, you receive the most enthusiastic thank-you letter you have ever had.

- On McCreery's balcony, a mysterious location that is both a balcony and a street level, depending from where you enter it, a new department has been opened, known as the Hostess Pantry, where groceries of the more de luxe and palpitating variety may be found. Here, you may buy those wonderful tiny ears of corn, put up in vinegar in France, to use in salad, or preserved marrons, or Creole vinegar, or potted lobster, or practically anything your little heart desires. Part of the department, and adjacent to the counter for food delicacies, is the candy counter, which I can recommend in a big way as being the place for assuaging sweet teeth.

- All over the civilized world, you will find that people react to the name Franceva. Favourably. Franceva makes corsets that are not only beautiful and comfortable, but that actually transform your figure. If you object to the location of fat on your form, Franceva will remove it to another place, or even take it away altogether, if that's the way you feel about it. While you are having your corset fitted (*et comment!*), she will tell you how you ought to stand and actually give you a scientific lesson in posture. She knows all about it. Doctors send patients to her to have surgically corrective corsets made. Not that her corsets look like anything so prosaic. They are orchidaceous confections of net or slipper satin and the most exquisite laces, looking as feminine and impractical as possible, but actually stern little contraptions that hold you in the way you should go.

So many women stand incorrectly; we throw our insides (if you will pardon me the phrase) all out of place by the way we stand and the wrong corsets we wear. Franceva is the lady to put everything right again, or keep it from going wrong in the first place. She uses the most marvelous materials for her things, including stuffs she imports herself. All her things when you look at them are full of miracles and tricks not to be fully understood by the layman when in the hand, but performing beautifully when on. Next autumn, she is opening a ready-to-wear annex, which will have one-fitting corsets for as little as \$10. At the moment, however, everything is made to order with an indefinite number of fittings, and the products will set you back anywhere from \$38 up. But they're more than worth it.

- Claire-Feeley, a hat shop, is one of the brightest spots to be found around here. I spent a too-brief moment in there and had to use derricks to get myself away. When I did depart, it was with the following notes: navy-blue ballibuntal, broad brim, wide band of white organdie around the crown and under the brim, coolest-looking thing I've seen in days. Le Monnier brown leghorn, broad brim, trimmed with green ribbon and green

leaves, kind of thing English beauties wear. Reboux black lace-straw, very broad-brimmed hat, brim tips way down over one eye, has two black tulle *cocardes* in front with hearts of pink ribbon, very garden-party, divine. Little brown crêpe turban worn way over on one side of the head, trimmed half-way around with petals cut out of brown leathery, shiny material; smart. Agnès turban made of brown velvet ribbon in such a way that your hair shows through between the strips. Mado cap of black velvet with a bow on top, which, except for the black lace veil that falls about your face, would make you look like a pixy. Lots of good sailors. Everything in here charming, unusual, amusing.

- Now that it is not just funny, but very smart, to knit and crochet, one of the arising considerations is a place where you can get amusing knitting materials that don't look like the blue yarn out of which you used to knit socks for soldiers. Alice Maynard is my current answer to this problem. Here, you can find such interesting things as: bouclé yarns in an enormous assortment, both the regular silk kind and a softer kind that has wool in it. Some wool yarn that has a silk thread in it, which, when made up, gives the look of knitted tweed and is made in a lot of tweedy colours. Another yarn that has wool nubbles in it, also for getting a tweed effect. The place is full of yarns and silks and things, and it is fun to go in and play around with ideas of all the appetizing sweaters you would make if only you had the time, or if only you had the energy. Or maybe you are the kind of girl who actually finishes the things she starts knitting.

- There is an individual called Rita Halle, in this funny, burgeoning city of ours, who has invented a new profession, trade, livelihood, for herself. On second thought, I realize that this trade is not new—it's one of the oldest in the world: map-making. But it has a quaint, cloistered, mediaeval quality that is not usual around here. She makes every kind of map you might happen to want—from the city to your country place, of the riding-trails on your place, of the walks in your neighborhood, anything you can think of. Maps like this make grand Christmas cards; if you will forgive me a slightly previous suggestion. For instance, you might have a map of the city made with your house very large and conspicuous, dwarfing the Chrysler Building. Miss Halle also suggests maps used as letter-heads or on invitations—a very good idea, too.

Most of all, however, I feel the need of Miss Halle's services when, late at night, I am driving wearily along the roads of Long Island, trying to get some place where I have been invited to spend the week-end. There should be a small, but fiery little statute passed requiring that all hostesses must enclose a map when they invite you to stay with them, showing the route to their wretched, unfindable houses. You will find Miss Halle on West Seventy-Eighth Street.



## THE HEADS HAVE IT

(CONTINUED FROM PAGE 20)

trimming with felt. She combines ruby or fuchsia-red velvet trimmings with black felt, also with a deep navy-blue. Sometimes, it's feathers instead of ribbon that bring this brilliant red contrast to the dark, dull felts.

As usual, there's an irresistible range of fabrics *chez Agnès*. One of the best is crêpe Agnès, a heavy crinkled crêpe that Bianchini made especially for her. Agnès makes gloves of this same crêpe, terribly smart in chalky-white. A ribbon bouclette, called "ruban mousse," is an amusing thing. Do you remember the way Agnès used velvet shaved in patches, last year? The little curls of this ribbon are shaved off in patches, in just the same way. Agnès continues her lovely turbans, and turbans will be a feature of the year, what with the lovely velvets to make them out of and the high-piled trend.

One of Descat's toques is in vivid, geranium-red velvet, and Bourbon uses this same shade, in a mat quality, for a smart canotier. Descat has another velvet hat, which may well be the Last of the Basque Bérêts, in a deep shade of clematis. Marie Belair has a little cap made of chiffon-velvet petals, in ruby-red, a mere caress on the head. Valois uses velvet ribbon trimming in vivid lipstick shades and has some special velvet shades of her own—Saxe-blue, for example, and dove-grey.

## MILLINERY SHADES

Don't be utterly carried away by these brilliant velvet shades. They are alluring, but rather special; to be worn with care. Velvet colours to count on are mysterious shades blending with furs shown by Maria Guy—as bronze, mole, tête de nègre and deep taffy-beige. There is a great tendency towards grey in velvet, broadcloth, and felt. Black is the colour for your autumn hat, about three times out of five. After lying a bit dormant this summer, black is gathering momentum and will crash into autumn. It takes black to give dramatic quality to the decisive new shapes. White carries over, but has a different look—creamy-white, as a rule, in the fantasy velvets; silvery-white in a new natural colour feutre-soleil. Alphonsine and Christiane make excellent semi-sports hats in this. Black-and-white combinations are entirely convincing: Maria Guy's black felt *coiffe*, with the starched white-lace handkerchief tied around the crown, for example; the Rose Valois hat (illustrated on page 21), with the black felt Pierrot-pointed brim slipped over the white suédé crown.

There's a new light tobacco-brown that is good, especially in the new *gros jersey* that is used for sports. Maria Guy makes a canotier of this. Louise Bourbon has a sports hat of this heavy jersey, woven grey and grège, with a red cord knotted around the crown. Sports hats often have a fuzzy look. There is much angora and also angora felt and angora trimming. Grey is important for sports—in hats like Reboux's grey ribbed felts and Mado's grey felt cloche stitched with red. Something very new for sports is

Bourbon's grey felt canotier called "Gris Flanelle," with a navy-blue, white, and turquoise grosgrain around the crown. Descat's sports hats are of felt, in a natural shade of beige. Shallow, mushroom shapes, these are, with the edges bound. Reds, especially geranium-reds, are smart in sports materials and felts. Patou has a charming collection of morning sports hats, done in taupé—bottle-green and beige. These are trimmed with feathers, but nothing that you'd necessarily recognize as such.

Often, you have to go up and feel the trimming of a hat, to see if it's ribbon or feathers. Actually, it's a feather-ribbon, run around the crown and folded into a semblance of bows and knots, if you please. Reboux uses it, Patou uses it, Marie-Christiane uses it, and Mado uses it around the bands of her *avocat* and student shapes. Feathers are back, but they have a new aspect. They blend with the hat, they seem to grow from it, like the *minoches* that creep over the forehead in the Agnès hats. Sticking a quill in a beret and calling it a hat won't do. If quills, then it's two quills, rather short and wide, and crossed to give an effect of wings. Alphonsine places two curved green quills at the back of her natural-white feutre soleil. Patou faces the turned-back brim of a rosy-beige taupe with breast-feathers, in lovely shades of salmon and brown and beige. Reboux continues to use upstanding quills, but they are wide and curled.

Veils are back in fashion, along with ostrich and coq. Maria Guy covers the head and swathes the neck in veils reminiscent of old motoring days. The majority are like spiderwebs, and tip the end of the nose. Talbot straightens her hats a bit, but adjusts the veil on a slant. But don't take these veils too seriously; don't plan to wear one every day. They are something to amuse yourself with on occasion. They belong in the feminine, pre-War spirit, along with little feather cape collars. Talbot is planning little feather capes and collars as a setting for her hats, and this is part of the new feeling for playing up the head.

## HAIR UNDER THE HAT

At the same time that something happens to hats, something also happens to coiffures. With hats straightening and sweeping up from the top of your head, you have the feeling of wanting to run a comb through your hair, obliterating the part and the smoothly modelled wave. That's what the French coiffeur does, very often, when he arranges your hair for the evening: he sweeps your hair straight off your forehead, turning the ends in flat ringlets at the top and the back of your head, letting the ringlets curve forward behind the ears. It's a coiffure that is higher and thicker on your head. Like the new hat, it's so flat to the head around the edges that it keeps your skull small.

This is still a rather special evening coiffure, greatly inspired by the Antoine head-dresses at the Bal Blanc. Heads at (Continued on page 71)

**HAY FEVER**  
**MISERY**  
relieved by soft,  
disposable tissues

Instead of damp, irritating  
handkerchiefs... use  
**KLEENEX**  
disposable tissues

HAY FEVER sufferers—don't try to get through another season without Kleenex. Kleenex puts an end to discomfort caused by damp, irritating handkerchiefs. Puts an end to big laundry bills, too—and to disagreeable washing.

Kleenex is a soft tissue, handkerchief size, gentle, absorbent, snowy white (or tinted, if you prefer).

**Costs less than laundering**

You can use many individual Kleenex Tissues for the cost of merely having one handkerchief *laundered*! So Kleenex is a saving of money as well as health and comfort.

These soft, absorbent tissues are ideal for babies—for drying after

the bath, for bibs, for napkins.

Kleenex should *always* be used to remove face creams, because it is so sanitary and so absorbent.

**Try large Kleenex**

Try the larger Kleenex, too—big sheets, over three times the usual size! You will like this larger Kleenex for guest towels, for dusting, and general household use. The material is exactly the same Kleenex you have always known.

Kleenex is available in rolls, white or pink, for 25 cents, as well as in the convenient pull-out cartons.

For a free sample, write the Kleenex Company, Lake Michigan Building, Chicago.

**'KERFS—25c**

are a formal version of Kleenex... exquisite, snowy tissues, four thicknesses instead of two; smartly bordered; nice enough to appear as "regular" handkerchiefs or tea napkins.

**KLEENEX** disposable **TISSUES**



# THESE FINE SHOPS SELL VOGUE PATTERNS

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# FIRST STEPS TO FALL CHIC —VIA VOGUE PATTERNS

When the first hint of fall electrifies the air, it's fun to open your closet door and find just the right sort of clothes. It isn't too soon to start choosing your Vogue Patterns. This quintet gives you a definite feeling of the mode which is soon to be.

**Take two shades** of pebble crepe—give them an unbroken front panel and a clever collar that buttons in back. Vogue Special Pattern S-3585. Sizes 14 to 20; 32 to 38. Price \$1.00.

**Good News!** This is an "Easy-to-Make" pattern. Don't you like the way the thin wool dress crosses its velveteen collar? No. 6086. Sizes 32 to 42. Price 50c.

**Number 6087** is a two-piece affair of light-weight wool. Sizes 12 to 20; 30 to 38. Price 75c.

**A blouse and skirt** in contrasting shades. The blouse has a collar which continues into a jabot. The skirt has slenderizing gores. Blouse No. 6084. Sizes 14 to 40. Skirt No. 6100. Sizes 26 to 38. 25c each.

**A simple** but dramatic evening gown of semi-sheer crepe. The fringed scarf may be wrapped and buttoned—or left to hang free. No. 6090. Sizes 32 to 40. Price 75c.





# Ugly Hairs

cannot grow  
back again!



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Satisfaction Guaranteed

Painless • Harmless • Easy • Positive

Now at last the natural beauty of your face, arms and legs need no longer be blemished by ugly superfluous hair. For scientists have finally triumphed over this age-old problem and have perfected a remarkable cream that destroys unwanted hair—positively, harmlessly and entirely without the necessity of removing the hair first.

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Do not confuse Croxon Cream with other products—there is nothing else like it.

Get Croxon Cream at your department store. Or send the coupon for Trial Size.



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## Vogue's Book of Private Schools

You will find it helpful in working out the problem of selecting a private school for your boy or girl. Even if your children are not ready for private school now, they will be soon.

Selecting the school is certainly a great responsibility. Vogue has been helping parents to select private schools for their children for over fifteen years, and has published an authoritative and comprehensive Book, Vogue's Book of Private Schools, written from the parent's viewpoint.

You will find the book like an old and trusted friend, who has sent many children to private schools, and knows just how to go about selecting the right one. It discusses in detail every type of private school existing today . . . nursery . . . primary . . . schools for exceptional children . . . military . . . college preparatory . . . junior college . . . finishing . . . vocational . . . art . . . travel schools . . . foreign schools . . . student residences. Each type is analyzed in non-technical language. For your copy there is no charge. Write to Vogue's School Bureau, 1928 Graybar Bldg., Lexington at 43rd, New York.

## ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 58)

Martin from Vienna has made summer in town more bearable by providing a new cooling system in his shop west of the Ritz. Not an icy blast, but good fresh air, brought in from outside, washed up, and cooled off for you, is what you get in every booth, making a shampoo siege a cool retreat instead of an ordeal. All of Martin's prices are down, too, a bit of news that is welcome in this year of 1932. A further addition in this shop are the Contouré facial treatments, those proceedings that do so much for your face, whether you wish merely to have it beautified in a hurry or to have a thorough-going treatment that makes use of a fascinating little facial iron.

A quintette of moderately priced preparations that affords a simple and thoroughly efficient method of caring for the skin is made by the Elcaya Company, cosmetic manufacturers who have been providing beauty these many years. There is a desirable cleansing cream, light as the proverbial feather and liquefying, which is supplemented by a mildly astringent freshener tonic. A rich tissue cream, that does an unusually good job of softening, the long-famous foundation cream, and a new powder complete the group. The powder is subtly blended and finely textured. All of these preparations have the delicate, light fragrance that belongs to the best of modern cosmetics. You may purchase them singly or collectively at your nearest department shop.

The Silhouette Shop, at Saks-Fifth Avenue, is a haven of refuge if you are beginning to worry about fitting your mid-season bathing-suit or one of those evening dresses that seem determined to tell all about your figure. Once in the hands of the robust, capable masseuses, in this establishment, you feel confident that all will be well. The treatment for the most part consists of the use of a reducing solution and a brisk, lifting, slapping massage that encourages the circulation to do away with the fatty tissues and discourages the pounds. Furthermore, you may have the upper, middle, lower, or all three thirds of your body worked upon to smooth out whatever unbecoming bumps are your own particular discrepancy. Ladies who like to have their reducing done for them in the easiest way possible, sing praises!

Emile, Your Hairdresser, in West Fifty-Seventh Street is one who believes implicitly in creating a coiffure that is individual to you, and, furthermore, one that is practical and easy to keep arranged between hair-dressing appointments—which is something to be considered, if you are being fairly rustic this summer. From the moment when your hair is given a medicated shampoo (for the cleanest, glossiest hair imaginable, this does the trick!) to the time when you step forth with soft, becoming waves and curls, you receive every little soignée touch that makes for healthy hair, as well as a smart coiffure.

## How To Order Vogue Patterns By Mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., or from 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

### PRICES OF VOGUE PATTERNS

187 . . . . .	\$2.00	3291 . . . . .	\$ .25
188 . . . . .	2.00	3292 . . . . .	.25
189 . . . . .	2.00	S3587 . . . . .	1.00
190 . . . . .	2.00	6083 . . . . .	.50
191 . . . . .	2.00	6091 . . . . .	.75
192 . . . . .	2.00	6092 . . . . .	.75
3289 . . . . .	.25	6093 . . . . .	.25
3290 . . . . .	.25	6094 . . . . .	.75

In Canada all 25 cent patterns are priced at 30 cents, and all 50 cent patterns are priced at 55 cents.

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index.



## THE HEADS HAVE IT

(CONTINUED FROM PAGE 67)

this beautiful Paris party looked like sculptured marble, and women began trying out the same effect, much modified, the next night. With hats that give a little air space at the top, it's a coiffure that may be adapted to daily use. It still needs to be combed forward over the ears, in order to be right with the majority of the new autumn hats.

If hats are interesting over the

crown of your head, so are coiffures. If your hair isn't moulded into ringlets over the top in the evening, then you wear a bandeau across the top, or a wreath. Lady Abdy, her curls shorn in the nape of the neck and her hair brushed straight back, wears a diamond comb in the evening, Alice-in-Wonderland fashion. She wears a scarf slung against the base of her throat, her head emerging high and proud.

## ALL WRAPPED IN FUR

(CONTINUED FROM PAGE 23)

and fairly deep armholes. Many women will still prefer them untrimmed, but there will be some silver fox trimming, a good deal of red fox, and smartest of all will be sable and marten on black fur coats.

There is, however, a new feeling in the smartest fur coats. There is a raised look, due partly to the higher cut collars and partly to the suggestion of fit and the pushed-up waistlines. The high closings at the neck are as important here as in all the other branches of fashion, and they give a nice warm look that a fur coat ought to have. Sometimes, it is a buttoned-over closing that does it, sometimes a fur scarf. There are collarless coats, too, often with scarfs, separate or attached. And all of these coats, though they have comfortable fulness, have a straight look through the lower section—none of the flare of other seasons. Some have capes that come off, so that you can wear them with your woollen frock or suits.

As to your mink coat, this year—be sure it is big in the sleeves or the shoulders and slim through the body. One or two very smart models are collarless, with scarfs to match that are worn inside, looking terribly new and chic.

Coats are full length, more often than not, but there are a good many three-quarters length coats, too—the swagger-coat length that became so popular this summer and that is so easy to wear. This is especially good for sports fur coats or the type of coat that can be used for both town and country, over woollen dresses and suits. These are very loosely cut and hang from the shoulders, and they are very practical in shaved goat in grey or a good dark brown or in nutria or summer ermine. One of the smartest models of this type is of deep brown Persian lamb. Newer than the little fur jackets and boleros of last season are hip-length or waist-length capes of mink or summer ermine, and pelerines—little waistcoat-like affairs, sometimes sleeveless and sometimes with cap sleeves, also to wear with suits and woollen frocks.

## FIRST CLASS ONLY

One cable from Vogue's Paris office ends with the significant phrase, "No second-rate furs shown at smart furriers." And, we believe, second-rate furs will not be cherished in this

country, either. Why should they be—Depression or no Depression—when this is the most advantageous year for buying furs since the days of Christopher Columbus and the Indians? When really beautiful furs are within reach financially, who would be content with Chinese cat bellies and Russian chipmunks' necks and Persian paws? A mink coat priced at less than half than it would have cost two years ago—but no less good in every detail—is an actual investment. It will last for three or four years, perhaps longer. And it is the sort of purchase that the wise woman is going to make, even though she may find it more difficult than in other years to gather her nest-egg together.

In the evening, the fur cape will have a revival. There will be ermine capes set on yokes that fit snugly round the shoulders, then fall to the knees or below in a great circular flare—picturesque capes that you can swirl around you in Spanish fashion, with great dramatic effect and a consequent kick to your soul. There will be other ermine capes that will give that new, chic look of great bulkiness at the shoulders, then have a peg-like straightness below. There will be three-quarters length capes of chinchilla, and sable, and mink—luxurious, opulent, flattering models.

## A PRACTICAL FASHION

Some of these capes do double duty, by day and by night—the shorter mink capes, or capes made of several silver foxes. By day, you wear them over your dress or your suit. By night, you wear them in place of an evening wrap, before the nights grow too cool. And when colder weather sets in, you buy a plain, longer velvet wrap—a wrap with sleeves—and wear your cape on top. You really couldn't ask a fur to be more practical than that!

There are evening fur coats, too, of course—long ones and coats in three-quarters length, usually of ermine. Many of them have three-quarters sleeves, as well—wide, loose, luxurious sleeves, often helping to give that feeling of bulk at the top. And there are coats of broadcloth and fine woollen with such a lavish use of fur as trimming that they come into the class of fur coats. One of these, made by H. Jaekel and Sons and worn by Miss Ilka Chase, was shown on page 23 in the August 1 issue of Vogue.

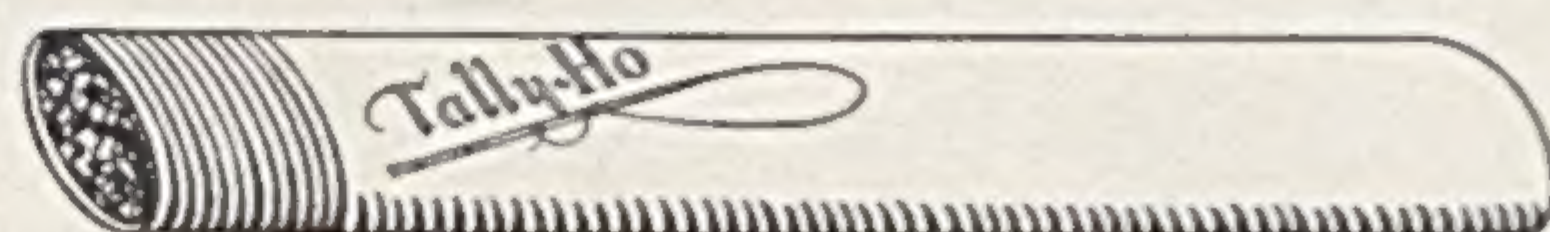
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we trust approval) an elegant New cigarette

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## CLICQUOT CLUB SEC



## "HURRY UP, HELEN. WE'LL BE AT THE BEACH"



*The sun porch is a summer living room for all the family. New books and magazines . . . deep-cushioned chairs . . . a swing . . . and a portable telephone, plugged into a permanent outlet, to organize parties and get things done with a minimum of warm-weather exertion*

A LAZY SEASON like summer is an ideal time to learn the worth of telephone convenience. For few things save as much time and energy as having *enough* telephones.

Make sure there are handy telephones at handy places in your summer home. On the sun porch, in kitchen, bedroom, garage and boat house. Then calls can be made or received by any member of the household . . . quickly, quietly . . . without rushing from room to room, without

disturbing afternoon siestas, and with full privacy for personal affairs.

Such homes are happier, and much more livable—made so by careful planning in advance—by choosing and placing the proper telephone equipment to meet seasonal or special needs.

The local telephone company will help you gladly, without any charge. Just call the Business Office.





*This is the open  
season for towels . . . These  
are the catch of the season*



Soon now you'll be holiday-bound for Salt Air—to play porpoise all day and balance the sun on the tip of your nose.

But think back to last summer, please. There you were at rest, lazing around with the nice Allens and the long, long days, but with too few towels and those not quite all they should be.

This year you can sail away well provided. The new idea in towels is up in interest and down in expense. Whites or brights, solid colors, reversibles—even those breath-taking beach capes come at you for almost no money at all! Don't spend—make a long-time investment, and be smart in more ways than one.

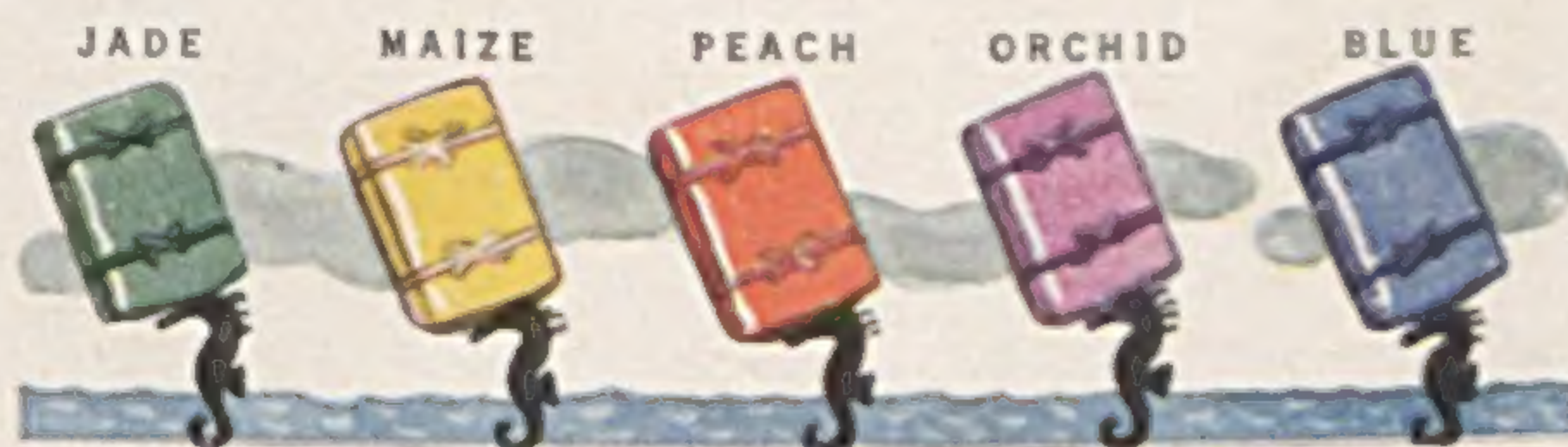
The new Cannon towels for open-air

wear are so becoming. There are plain colors (the right ones) that just about *make* a white beach suit—there are apt and breezy designs in reversibles—and dazzle-stripes in the capes—and wavy weaves in white styles with club borders. All sorts of fresh and gay and amusing things, to suit *you* and to mesmerize *them*.

Every one is a worker. A Cannon towel drinks water by the quart, dries quickly, washes really clean, stays gentle and young and willing. The cotton in it is a soft, long-fibered kind. The weave is firm and even and strong. . . . The result

is the most alert and the most loyal service you ever knew in a towel!

Don't wait—run downtown today, to the Cannon section of your own store. Ask for a lot and offer a little. For once, you can have all the towels you want—and all the thrills under the sun. . . . Cannon Mills, Inc., 70 Worth St., New York City.



NEW CANNON BATH SETS have matching towels, wash cloths, and bath mat—tied with ribbons and sealed in Cellophane. Prices for seven-piece sets in all-over designs range from \$2 to \$5. (Extras may be bought separately, as low as 49c for bath towels.) There are other Cannon styles, to suit all tastes—from 25c to \$2.50 each.

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